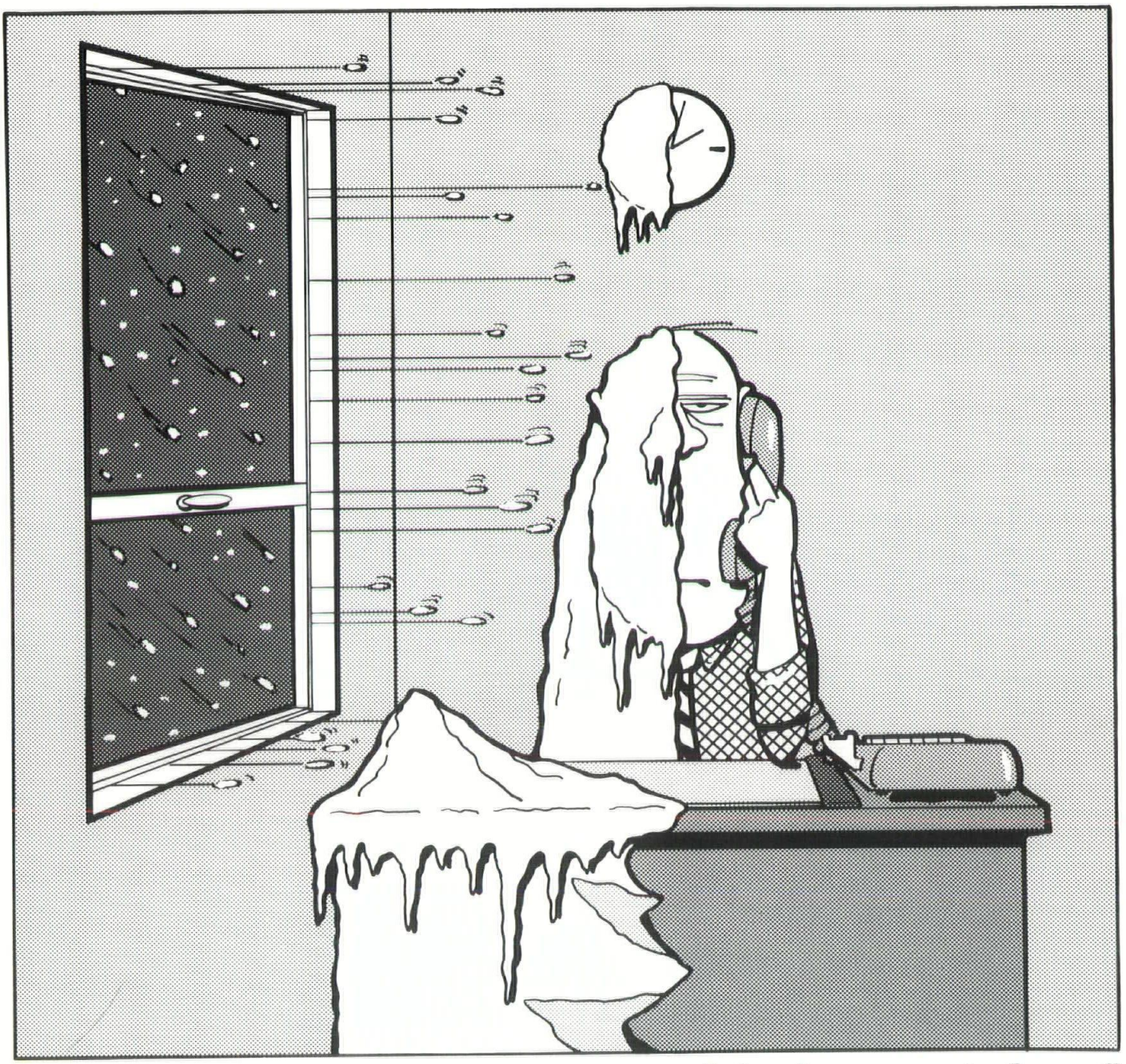
Wisconsin Society of Architects
November/December 1992

WISCONSIN *Architect*

Historic Preservation

Milwaukee Federal Building

Old Red Gym



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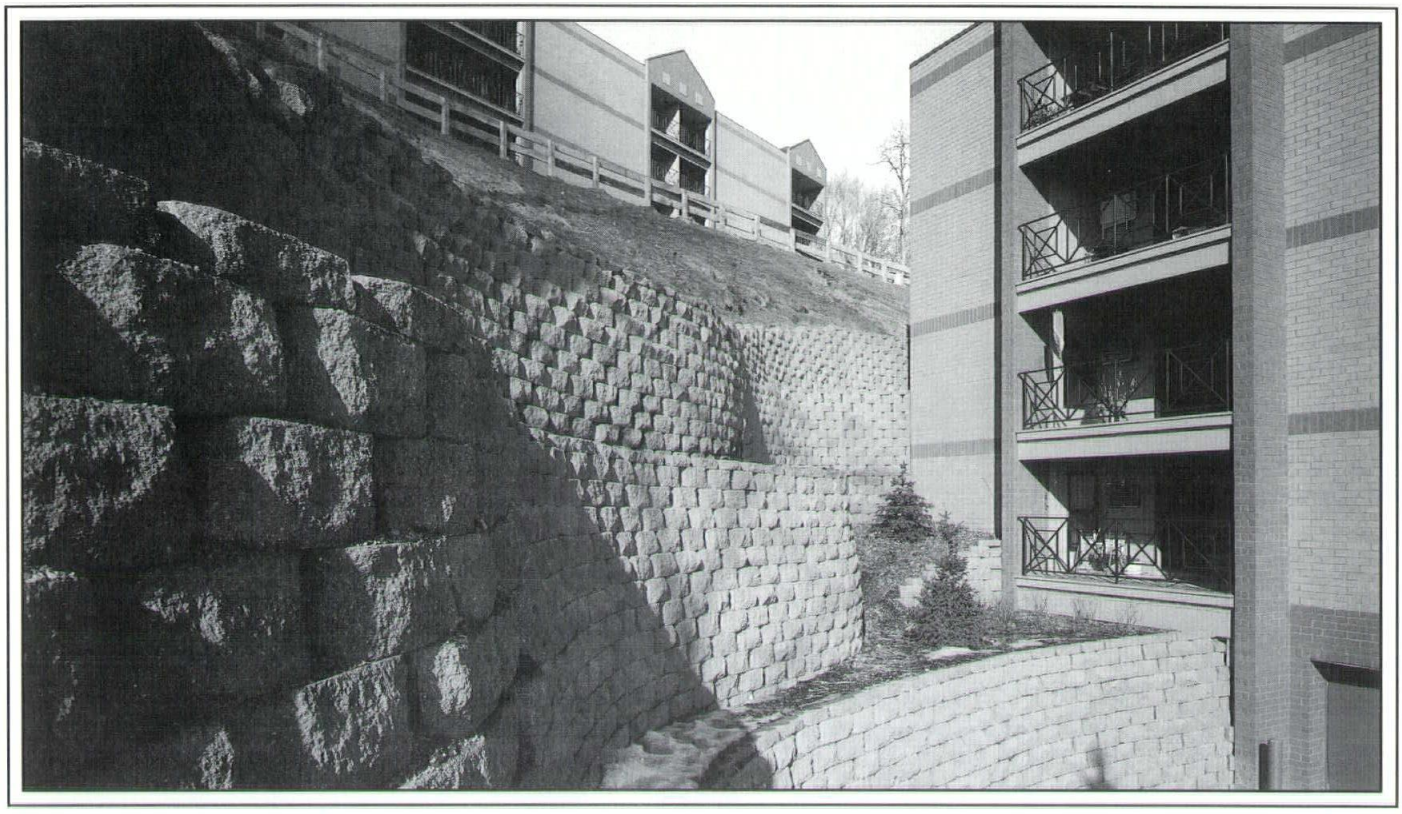

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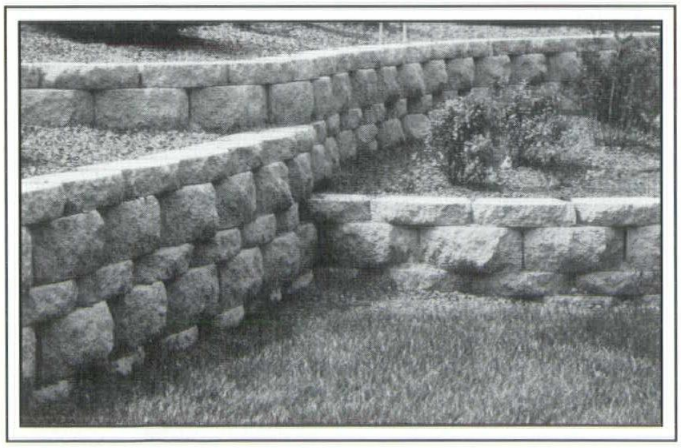

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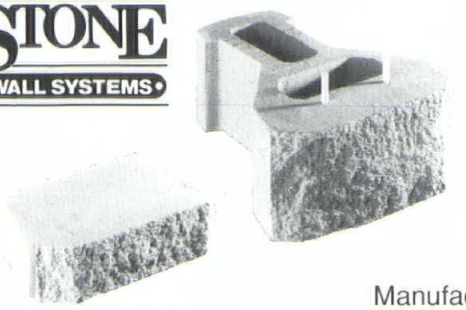

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Until recently, many communities have thought of redevelopment as replacing old buildings with new. Derelict and underutilized buildings, along with historically significant buildings formerly unwanted and uncared-for or just in disrepair, are receiving renewed attention and life. There is growing public awareness and support in preservation and adaptive use as a means of meeting development and investment objectives. The architect can be a catalyst in this process.

Worries and concerns of clients in the preservation and adaptive use market, whether they are developer, private owner or municipal governments, strike a taut balance between economies and history, net usable space and aesthetic potential.

The architect can be a catalyst in the growing public awareness of preservation and adaptive use.

It is within this climate that the architect is called upon, in concert with many disparate voices, to make judgments about the viability of these projects. The architect must exercise a balanced perspective to discover and lead the owner to a solution that respects the building and meets the owner's needs.

But, most importantly, the architect must realize there may be no "right" approach to changes in an older building and exercise a little humility in the role as the second designer entrusted with the task of breathing new life and improved appearance into someone else's earlier work.

Ronald Gene Bowen, FAIA

by Heidi Gruenke

Restoration of Milwaukee's Federal Building

In restoration work, the true path to follow is often obscure. Such was the case with this much-admired historic building.

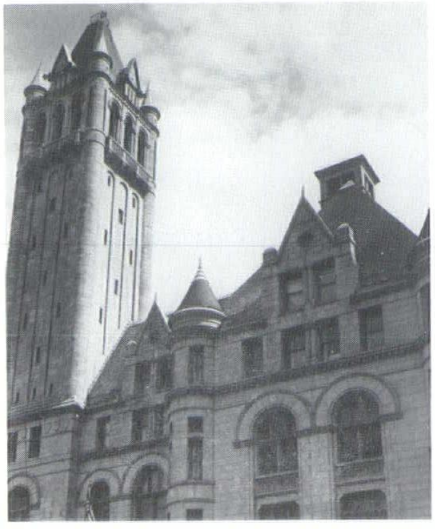
The Milwaukee Federal Building, originally known as the U.S. Post Office, Courthouse and Custom House, was built between 1892 and 1899. Willoughby J. Edbrook was the project architect. The design was inspired by H. H. Richardson's Allegheny County courthouse and jail located in Pittsburgh, Pennsylvania. The exterior of the building was executed in Mount Waldo granite from Frankfurt, Maine, and is richly carved with Romanesque leaf ornament and gargoyles. The interior is finished with high quality marble, oak paneling and marble floor mosaics. In 1972, the building was designated as a city landmark and on March 4, 1973, was added to the National Register of Historic Places.

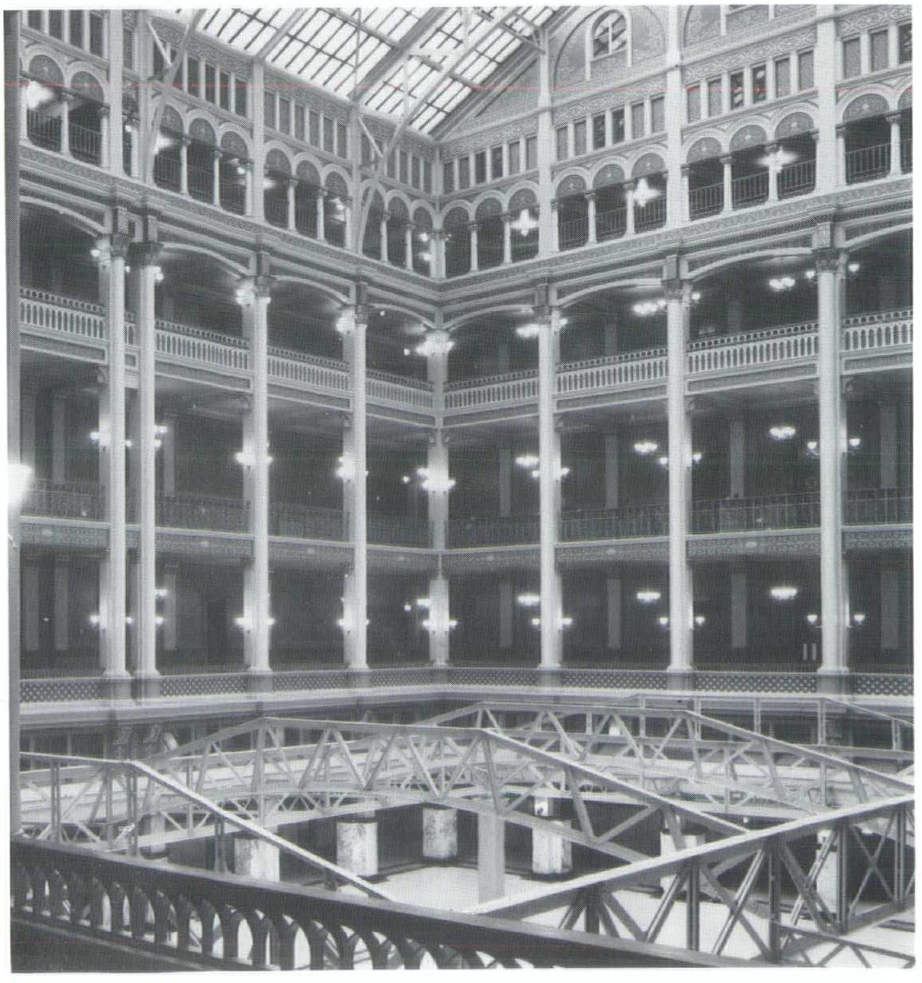
Although the architecture of the Federal Building is interesting and unique, prior to 1989, the decoration of the interior atrium left much to be desired. It was the recommendation of the Historic Structures Committee to maintain the integrity of the historic space while enhancing its aesthetic qualities. It was the initial plan of the General Services Administration to decoratively enhance the atrium with a three- to five-color paint scheme. During a preliminary project meeting, an operations foreman, who had maintained the building for several years, mentioned that he had discovered decorative paint work beneath a light fixture which he had removed. Armed with this information, a closer examination of the space identified a textured surface in some of the corridors. This texture was determined to be thick brush strokes of hand painted decorative work beneath the existing paint layers. An investigative study into the original scheme was the next logical step and restoration to the structure's original decoration was a viable option.

One obstacle encountered in the early stages of the project was the lack of documentation on the history of the structure. Research into the recorded history of the various paint schemes resulted in a dead end. No photographs, verbal descriptions or contracts could be located. One possible explanation for the lack of information may have been the numerous administrators of the building over the years—spreading records between Milwaukee, Chicago and Washington, D.C.

After secondary sources were exhausted, a physical investigation was conducted. To discover the original scheme, layers of paint were removed from key areas uncovering a large number of stencil patterns—over two hundred in all. The investigation determined that only one decorative

Right: The truss beams on the first floor were once covered with an obscure glass which provided security for the post office below. Today, the fate of the steel beams is yet to be decided.





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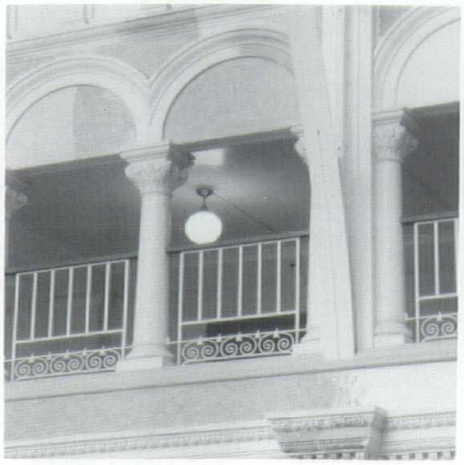


Above: An "investigated" area where subsequent paint layers were removed to reveal the original decoration. Right: Stenciling and hand painting in progress. Over two hundred stencil patterns were returned to the walls and ceilings of the atrium. Corridor ceiling stencils were first stenciled and then hand painted highlights and shadows were added.

scheme existed in the atrium, which was thought to be the original scheme. Subsequent repainting of the interior consisted of surfaces painted without any decorative patterns or specialty techniques. It was learned that the original scheme made extensive use of stenciled designs which were augmented by freehand brush work to create a trompe l'oeil effect.

The technique used to create the ornamental effect involved "pouncing" the pattern on the surface by forcing charcoal dust through perforated drawings. The base color was applied with a stencil, and then the highlights and shadows were brushed in by hand.

The determination of the original colors was achieved through careful matching of tone, both directly on the walls and ceilings and under magnification of extracted color samples. Original colors were very warm, consisting of reds, oranges, ochres, yellows and metallic gold paint. There was an obvious color relationship between the original decoration to the mosaic floor tiles in the second to fifth floor corridors. Except for slight adjustments in the color, the decoration has been restored to exactly what it had been originally.

A source of controversy has been whether to retain or eliminate the truss beams that exist on the first floor. Some records indicate that this framework is original, though some authorities dispute this. Now just a skeleton of steel, the original frame-

A detailed photograph of the atrium illustrates the incredible amount of stencil work. Hand railings that had been earlier extended to meet new code levels were given a new look that was more sympathetic to the decorative scheme.

work housed an obscure glass to secure the area beneath which was the sorting room for the post office. Because decoration did not exist in this space originally, decorative techniques have been employed to visually enhance the area and unify the decoration with the rest of the atrium. Suggested uses for the space include a gallery space for displaying artwork or a reception area for social events. A decision for the use of the space and the fate of the trusses has yet to be made.

The final results of the restoration are spectacular. Elaborately detailed stencil patterns take the place of bare walls and ceilings. Sparkles of gold act as highlights to the hand painted ornament. Not only did the restoration enhance the aesthetics of the space, but it also increased its historical value, both as a national landmark and as an educational lesson into our past.

The Federal Building, located at 517 East Wisconsin Avenue in Milwaukee, is open to the public. **WA**

EDITOR: The author is vice president of Conrad Schmitt Studios, Inc., the restoration artisans for this project. Since 1889, the Conrad Schmitt Studios has preserved, restored and renovated hundreds of interiors across the country. The architect for this project was Plunkett Raysich Architects and the general contractor was Marino Construction.

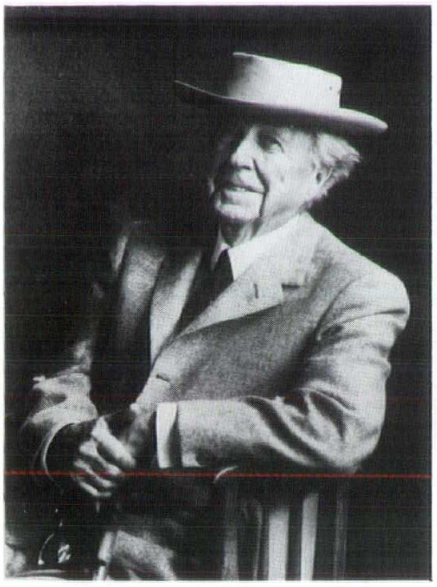
The first floor corridor, covered with thousands of square feet of stencils, is the most richly decorated space in the atrium.

Photography: Heidi Gruenke

by Ann Stanke

The Wright Legend Goes on Stage

MADISON Opera



Madison Opera is going to "sing about architecture" in April 1993 as it presents the world premiere of *Shining Brow*, a full length opera based on the life of Frank Lloyd Wright.

Shining Brow was commissioned by Madison Opera in 1989 with the selection of Daron Aric Hagen as composer and Paul Muldoon as librettist. The creative artists chose the stormy years 1903-1914 on which to focus; Wright was a Chicago architect at the time, trying to establish himself after a falling out with the powerful architect Louis Sullivan. Says Hagen, "Wright is an authentic American hero, part snake-oil peddler, part self-created demigod. All famous Americans have these two contradictory impulses. The whole idea of 'the great man' is fascinating to me."

The opera ends with the first Taliesin fire; Wright stands alone on stage trying to come to terms with the shambles of his life. Muldoon has stayed true to history with his libretto, straying only for minor artistic license.

Shining Brow, the English translation of the Welsh Taliesin, is attracting a good deal of national attention and the opera and architectural worlds will focus on the world premiere April 21, 1993. Madison Opera has received two major grants from the Lila Wallace Reader's Digest Opera for a New America and a grant from the Wisconsin Arts Boards; and these grants have served as catalysts for considerable individual and corporate support.

The artistic director for *Shining Brow* will be Roland Johnson, conductor of the Madison Symphony Orchestra, Chorus and Opera. Stephen Wadsworth, a former associate of the late Leonard Bernstein, will be the stage director. The task of recreating Wright furniture, accouterments and portions of Taliesin East and the Oak Park Cheney house will fall to set designer David Birn; lighting design will be done by Chris Akerlind with costume design by Laura Crow.

An international cast ill appear in *Shining Brow*. Metropolitan Opera baritone Michael Sokol will portray Frank Lloyd Wright; Madison mezzo soprano, now with Metropolitan Opera, Kitt Teuter Foss will sing the role of Catherine Wright; New York soprano Carolann Page will create Mamah Cheney. Page has a well established national career. She created the role of Pat Nixon for John Adams' *Nixon in China*, a new opera which received wide acclaim. Tenor Barry Busse will sing Louis Sullivan and Bradley Garvin has been engaged to portray Edwin Cheney.

Tickets for Shining Brow are available through the Madison Civic Center Ticket Office, 211 State Street, 608-266-9055. Prices range from $15 to $45 (a special $65 opening night ticket is sold out) and group rates for 15 or more are available. Performances are April 21 and 23 at 8:00 p.m. and April 25 at 2:30 p.m. **WA**

EDITOR: The author is the Executive Director of the Madison Opera. Further information on the opera may be obtained by calling the Madison Opera office at 608-238-8085.

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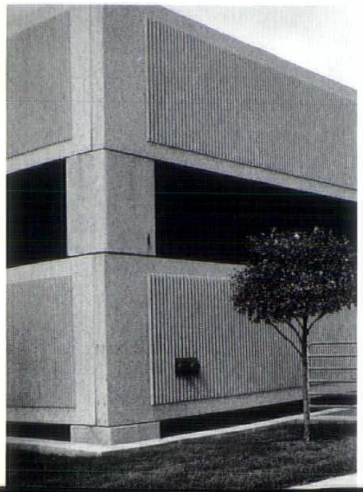

- St. Francis Hospital, Evanston, Ill., a seven-level, 1,300 vehicle parking structure constructed in two stages. In 1980, J.W. Peters completed the first five levels to provide parking for 950 vehicles. Peters returned in 1990, to add two new levels to the top of the existing structure, providing spaces for 361 additional cars.
- Froedart Hospital, Wauwatosa, Wis., a four-level, 1,000-space, 285,000-sq.-ft. parking structure.
- St. Mary's Hospital, Madison, Wis., a 900-space, 184,000-sq.-ft. five-level structure.
- Good Samaritan Hospital, Downers Grove, Ill., a 221,000-sq.-ft., 980-space, three-level structure.
- Milwaukee's Bradley Sports Complex, a 300,000-sq.-ft., 900-space, eight-level structure.
- Stolpe Island Place, a five-level, 122,000-sq.-ft. parking structure in Aurora, Illinois.
- and two parking decks in Wheaton, Ill. which together provide over 3,000 parking spaces for DuPage County government.

While each hospital and municipal project has its own requirements, the great majority share a need for accelerated construction schedules and superior durability.

Fast-Track Construction

Limitations on available land often mean that new parking structures must replace surface lots. Neither municipalities nor hospitals can long afford the loss of revenue and inconvenience that occur when existing parking lots are taken out of service. They are also critically concerned about their ability to maintain the orderly flow of traffic and business during new construction.

Precast concrete parking structures reduce disruption because much of the work can be done off-site and erection can be completed in less time than with other construction methods. Components are fabricated and stored off-site, then shipped to the project as needed. Problems are minimized by eliminating the on-site presence of the men and materials that would otherwise be required for cast-in-place structural work.

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Long-Term Durability

Hospitals and municipalities are long-term owners that must minimize maintenance and repair costs over decades. They demand superior parking structure durability.

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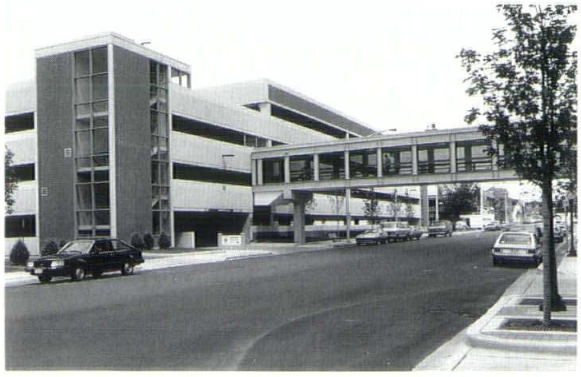


by Mary Wertschnig

Preservation Plans for Taliesin

In 1911, Frank Lloyd Wright began building a home in the picturesque Wyoming Valley, near Spring Green, Wisconsin. He appropriately named his residence Taliesin, the Welsh word for "shining brow," because rather than sitting on a hill, Wright built Taliesin to become the hill's brow. True to his belief in organic architecture, Wright felt that structures should never be built on a hill so much as they be made a part of that hill. To Wright, Taliesin was a "natural house" that blended so well with the surroundings that "it was not so easy to tell where pavements and walls left off and ground began."

Few people of Wright's significance can be associated with a single site that matches Taliesin in scale, depth of resources or historical integrity. The Taliesin complex is a cross-section through the historical development of Wright's ideas and architecture. In addition to his residence, other Wright buildings on the property include the Hillside Home School (1902), Midway Farm (1936), Tan-y-deri House (1907) and the Romeo and Juliet Windmill (1896). Wright used the Taliesin buildings as his workshop from which he experimented with and developed revolutionary ideas involving design, engineering and use of materials. These ideas were then later incorporated into his many building masterpieces.

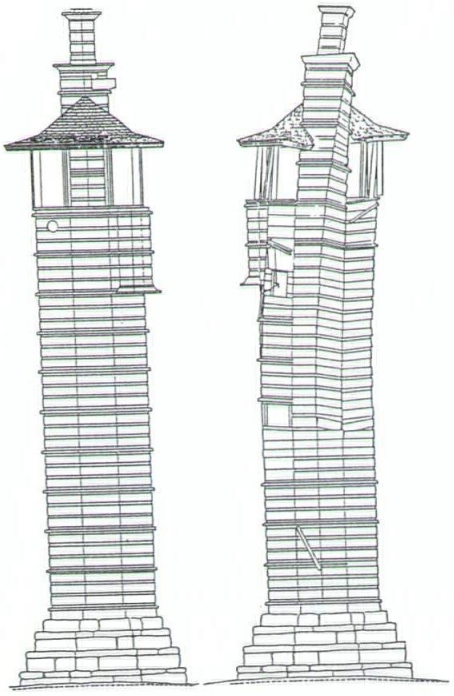
The world-renowned historic buildings that make up the Taliesin complex are national treasures which must be preserved. Recognizing this fact, Governor Tommy G. Thompson signed Executive Order #45 on June 27, 1988, establishing a Governor's Commission to assess the restoration and preservation of Taliesin. As a result of the Governor's Commission Report on Taliesin, the Taliesin Preservation Commission, Inc. (TPC) was created in 1990. Working with the Frank Lloyd Wright Foundation, the TPC's responsibilities include the development and implementation of programs to preserve the Taliesin properties for future generations; the development of preservation resources for these properties; and the creation of a visitor center to provide an environment where an international audience can learn more about Wright's work and accomplishments.

In 1991, the National Park Service issued its annual Section 8 Report to Congress on Damaged and Threatened National Historic Landmarks. In this report, the National Park Service identified Taliesin as a Priority One, or severely damaged and threatened, landmark. The structures face several major threats: water damage from leaking windows and foundations, lack of a security system or security personnel, and the fact that the structures remain unheated and vacant during the winter. The National Park Service recommends the implementation of TPC's plan for stabilization, restoration and preservation through continued maintenance and repair, as well as through increased use of the buildings.

Seed money from the Wisconsin Housing and Economic Development Authority (WHEDA $100,000), the Governor's state budget appropriation ($150,000) and early fund raising efforts ($500,000, which includes a $207,000 grant from the Lynde and Harry Bradley Foundation and a $25,000 grant from the Jane and Lloyd Pettit Foundation) provided for the initial start up of the TPC. The cost of restoration and preservation is estimated at $24 million. An additional $4 million is needed to build a visitor center, bringing the total cost of the project to $28 million. Additional funding has been requested from WHEDA through legislation enacted this year which could allow WHEDA to loan up to $8 million for the project.

The TPC is currently staffed by an Executive Director, Director of Development, Architectural Conservator and Historical Architect. The Executive Director, Robert Burley, FAIA, is responsible for overall administration, development of the restoration and preservation program, and for directing plans for a visitor center. Burley chaired the AIA's Task Force on the West Front of the U.S. Capitol and has worked on nine historic preservation projects in Vermont and New Hampshire. The Director of Development, John Swenson, is responsible for securing necessary funds from the private sector. While serving as Director of Development for Athletics with the University of Wisconsin, Swenson successfully established a $1.2 million endowed scholarship fund for the basketball program. Peter Rathburn, the Architectural Conservator, conducts inspection and analysis of the buildings and provides technical preservation treatment alternatives.

Northwest elevation of the Taliesin residence showing a section through the entry loggia and showing the breezeway, foyer, garden room, terrace and Mr. Wright's bedroom.



The Romeo and Juliet Windmill before (right) and after (left) reconstruction, which was completed in January of 1992.

His experience includes work on the preservation of Frank Lloyd Wright's Dana House in Springfield, Illinois. Joseph Dye Lahendro, AIA, the Historical Architect, is responsible for collecting, recording and analyzing data relating to the condition, history and significance of the Taliesin buildings. Lahendro has a master's degree in architectural history from the University of Virginia and has extensive experience in preservation.

The project outline of the TPC includes the investigation of existing conditions and the stabilization of critical areas; the completion of Historic Structure Reports; the restoration of the existing buildings and the construction of a visitor center.

The preservation staff has worked to identify emergency stabilization projects so that preliminary restoration work can be completed in those areas while the historic structure analysis continues. TPC has recently identified the stabilization of Mr. Wright's bedroom and terrace as a priority stabilization project. Much of the structure below is badly deteriorated, the flag stones are askew and uneven, and the decking and joists are rotten in critical areas. The preservation staff is currently in the process of shoring the terrace to halt further damage until proper restoration work is implemented, based on thorough investigation and planning.

Preparation of accurate historic structure reports is a critical part of the restoration and preservation plan. The historic structure report will identify past and present building configurations and uses; analyze the original materials used; evaluate the cultural significance of the buildings and recommend the restoration work that needs to be completed. It will involve the work of historians, archeologists, architects, engineers and conservators. A Historic Structure Report (HSR) Advisory Panel will assist TPC in developing sound policies, effective technical solutions and restoration work of the highest standard as the restoration plans are developed.

The creation of a visitor center is a key project for TPC. A visitor center will provide an outline of Wright's life and works and an introduction to the Taliesin buildings. The Center will provide information on facilities and tours available at Taliesin and other Wright sites, as well as a bookstore and a place to eat. As interest in the ideas and designs of Frank Lloyd Wright increases each year, a growing number of scholars and tourists from all over the world visit Taliesin. Through the relocation of the visitor traffic, the visitor center is expected to help preserve to Taliesin buildings, especially the Hillside Home School, which experiences the most use.

The Conservation Management Plan (CMP) Advisory Panel and the Visitor Center Advisory Panel are key committees to the development of the visitor center. The CMP Advisory Panel is charged with providing information on the capacity of the visitor center site and the Taliesin buildings in relation to tour programs. The panel will compose a long-term plan for the development and maintenance of the center site. The Visitor Center Advisory Panel was appointed by TPC to build a program to define the operations of the visitor center.

Since TPC's inception in 1990, a Feasibility Study exploring the financial feasibility of building a visitor center was completed and a Business Plan outlining the marketing and operational strategy and finances of a visitor center was finalized. Furthermore, a visitor center design selection was recently held in the Hillside Home School. Jury members included Dr. H. Nicholas Muller III, director of the State Historical Society of Wisconsin; David Uihlein, AIA Milwaukee architect and Taliesin Preservation Commission Board member; John deKoven Hill of the Taliesin Fellowship; Donald Canty, writer and critic for Progressive Architecture; and Jim Nagel, Chicago architect and past chairperson of the AIA Design Committee. The designs of five members of the firm Taliesin Architects were evaluated based upon exhibit potential, context, access, cost, phasing, site plan and relationship with nature, and the jury concluded that the design of Tony Puttnam provided a "worthy introduction" to Taliesin.

Once preserved and restored, more people will be made aware of the contribution of one of Wisconsin's and America's most unique and creative individuals. Mr. Wright's concepts will be actively discussed and integrated into today's building design, and Wisconsin will benefit as Taliesin becomes an increasingly important cultural center. **WA**

EDITOR: The author is Assistant Director of Development for the Commission. For more information on the preservation and restoration of Taliesin, please contact the Taliesin Preservation Commission, P.O. Box 397, Spring Green, Wisconsin 53588.

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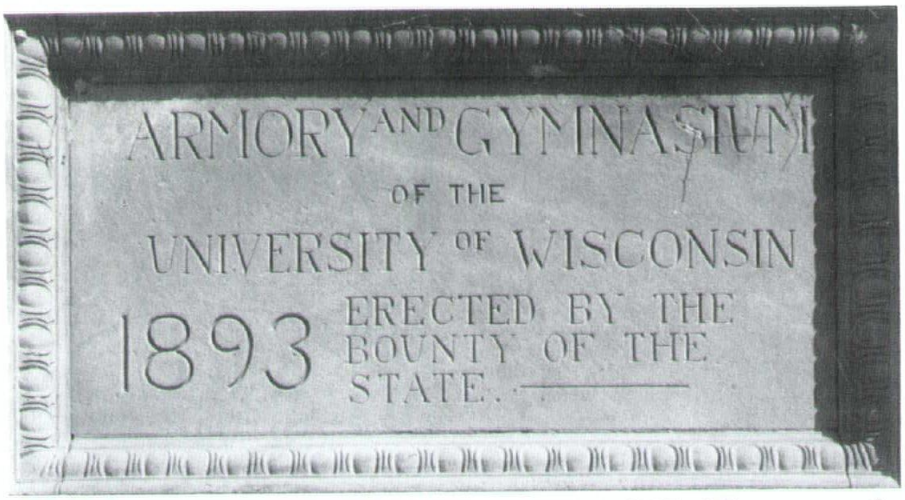
by Jeff Dean

A Restoration Study for Madison's Old Red Gym



Madison's Old Red Gym is, without question, one of the most distinctive and historic landmarks on the University of Wisconsin-Madison campus. It's future is now on the line. Listed in the National Register of Historic Places in 1974 as a major element in the Bascom Hill Historic District, this building—known historically as the University Armory and Gymnasium— has been for years the subject of contemporary concern. Can it be saved? What will it be used for?

Designed by the Madison architectural firm of Conover and Porter, "Old Red" was built starting in 1892. Its massive brick and brown sandstone exterior is noted for its stepped gables, turrets with corbelled and crenelated battlements, and broad, arched entryways. Originally incorporating a swimming tank, bowling alleys, artillery drill room, gun storage, gymnasium, rifle ranges, and university assembly hall, the building was the site of major and historic community political events. In 1970, the building was fire-bombed to protest its use by the ROTC, and much of the damage from that event remains unrepaired. Today the building, located on Lake Mendota in a prime campus area, is underutilized.

Old Red has long been targeted for demolition. Campus plans dating back to before World War I suggested that the building be replaced. When the Wisconsin Center was built next door a few decades ago, it was self-consciously designed with the demolition of the Old Red Gym in mind so that the new building's lobby would connect to an addition envisioned smack on the site of the gym. All that changed in 1978 when the UW adopted a campus preservation plan, spearheaded by then campus architect Gordon D. Orr, Jr., FAIA, that identified the Old Red Gym as one of the campus' premier historical and architectural landmarks.

Unresolved at the time, however, was how the university could make productive use of the building. Several years ago, the university proposed converting the gymnasium, with its robust Romanesque, Badger-red brick exterior, into a "gateway" to the Madison campus. It could house student admissions and a visitor center, among other activities. "The revitalized Red Gym," said the project's sparkplug and visionary, Dean of Students Mary K. Rouse, "will provide both a physical symbol and a programmatic focus for our efforts to personalize the University."

Once the UW became committed to rehabilitating the old armory building, major questions had to be resolved on how these new uses might be fitted into it. It is, after all, an 1892 building with large, dramatic, unaltered interior spaces—including a wonderful second-floor assembly room spanned by six truly beautiful transverse, built-up, riveted, arched, steel trusses, and the impressive first-floor Artillery Drill Room, with three deep and powerful open trusses having wood compression, and steel tension, members.

In order to assess the potential of and problems with this building, the State of Wisconsin determined to prepare a

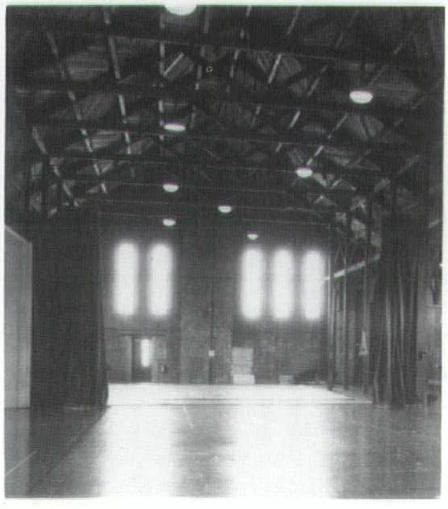
The interior of the second floor assembly room of Old Red, spanned by elliptically arched trusses.

Historic Structure Report (HSR). Charles Quagliana, AIA, deputy director, Bureau of Architecture, Division of Facilities Development (DFD), Department of Administration, determined that Old Red was a prime candidate for examination by a HSR—the first state-owned building to receive this treatment. Dean Rouse signed on to the idea, and Quagliana handled the six-month-long project on behalf of the State of Wisconsin.

The HSR is both a process and a product designed to assess in detail the history and condition of a historic building and recommend restoration, rehabilitation and maintenance treatments. Standard practice in other parts of the country, HSRs have been relatively unused in Wisconsin—and certainly with respect to historic buildings owned by units of government.

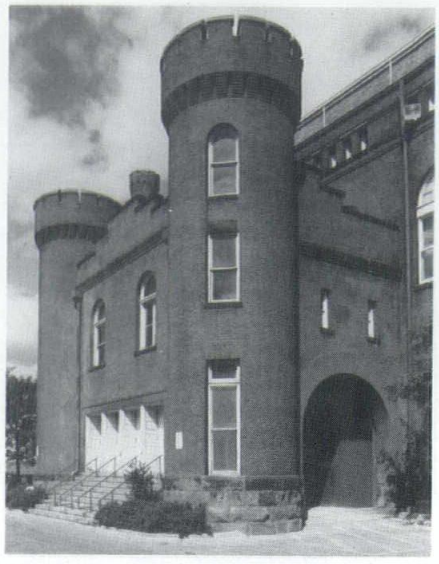
Under Quagliana's guidance, DFD retained the services of Zimmerman Design Group, Milwaukee, and one of America's top historical architecture firms, Mesick-Cohen-Waite Architects (MCW), of Albany, New York, to prepare the HSR. MCW is perhaps best known for its work on the White House, Thomas Jefferson's Monticello, Mount Vernon, and numerous buildings at the University of Virginia. Working throughout the winter and spring of 1992, MCW and Zimmerman, in cooperation with a state team comprised of Quagliana, Dean Rouse, Jim Kennedy, AIA, and Christopher Gluesing, of the UW; and James Sewell and Jeff Dean, representing the State Historical Society, undertook the analysis of Old Red and preparation of an enormous and pioneering HSR.

The interior of the third floor gymnasium, with wooden posts and trusses. This space originally was filled with natural light from skylights and clerestory windows, which would be restored under the plan for the Old Red Gym.



Completed in July, the HSR reports that Old Red is in "remarkably good condition for a building approaching 100 years of age." It identifies several interior spaces of architectural and historic significance, as well as the building's unique exterior, that should be restored and protected. It suggests how the proposed uses could be fitted into the building. The HSR includes an in-depth history of the building, a thorough exterior and room-by-room interior architectural description, a discussion of the problems needing repair, recommendations for treatment, and cost estimates. The $10 million cost of rehabilitating Old Red along the lines recommended in the HSR would be about $3.5 million less than an earlier proposal done without the benefit of such a study. However, the proposed rehabilitation, done with greater sensitivity to the historic qualities of the building, would provide less assignable square footage than the earlier study suggested would be feasible. When working with a historic building, there must be a give-and-take between the needs of a building and the desires embodied in a program.

Having gained experience with the HSR process, DFD is undertaking the preparation of an HSR for Lathrop Hall, for which Madison's Strang, Inc., working with Feingold-Alexander Associates, Boston, has been retained. In time, Quagliana and the State Historical Society envision the HSR process becoming the routine standard in planning for all state-owned historic buildings.



The entrance on the west side of the Old Red Gym actually was an addition built shortly after the original building was erected.

The UW-Madison is including the Old Red Gym project on its list of desired building projects for the 1993-95 biennium and submitting it to the State Building Commission for approval. While there is no assurance that it will receive funding soon, eventually the building will have to be rehabilitated in order to continue in productive use. The HSR will provide the blueprint for that rehabilitation, and, in this case, serves as well as a model for how best to approach the evaluation and treatment of major historic buildings. **WA**

EDITOR: The author is State Historic Preservation Officer with the State Historical Society of Wisconsin.

Photography: Jeff Dean

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by Judy Davidoff

International Style Architecture in Madison

When Tony Testolin decided to buy a house, he took to the streets in search of box-shaped homes with cornered windows and flat roofs—signature details of the international style design he coveted. When he found one, he'd leave a note for the owners expressing his interest in buying their home.

With 60 or so such homes clustered in neighborhoods around Madison, the city is a hotspot for the international style. Still, finding one on the market is a trick.

After about eight months, Testolin, a McFarland High School art teacher, was called by a real estate agent representing a home owner in the Frost Woods Community of Monona. Testolin and his wife bought the 1938 house—without it ever going on the market—and moved into their new home in October 1988.

"I respect buildings with form and shape," says Testolin, who owns one of the more austere international style designs around Madison. "And I really love the fact that this style owes nothing to no one."

The international style emerged in Europe in the early part of the 20th Century as a rejection of the popular "period-revival styles" that are based on historical precedence. Coming out of the avant garde art movement in Europe, these modern architects, including Walter Gropius and Mies Van der Rohe, looked to the "machine-age" for inspiration, experimenting with such new materials as stainless steel, masonite and aluminum and designing buildings with clean geometric lines and no ornamentation.

"International style architects felt that we lived in a modern, technological society and architecture should express that," says Jim Draeger, an architectural historian at the State Historical Society who is researching international style's spread to Dane County.

During the lean years of the Great Depression, two young Madison architects, Hamilton "Ham" Beatty and Allen J. Strang, AIA, made designing economical international style houses the backbone of their successful, though short-lived, practice, says Draeger, who today lives in one of their creations in Monona. The firm designed 50 homes, at an average price of $5,000, between 1935 and 1941. Due to their efforts, says Draeger, "Madison has probably got one of the highest concentrations of international style architecture anywhere in the country."

The dedication of certain design motifs and conventions to an "international style," so coined by American architect Philip Johnson in 1932, probably caused some discomfort to its original proponents, says Draeger. "They saw what they were doing as going beyond style, getting rid of style."

These architects combined modern materials and technology with a strong concern for homeowner needs. Their homes were economical to build, flexible in design and functional in the use of space.

In keeping with this philosophy, Beatty and Strang had new clients fill out a "residence questionnaire" in which they were asked to list the members of the household (including sex and age), their activities, the number and size of rooms desired and the furniture to be placed in various rooms. The architects would try to meet the client's lifestyle by the design of the building. The spaces, determined by the client's needs, dictated what the form of the building and outside appearance would be, says Draeger. "It's a building from the inside out, rather than from the outside in."

"The international style was touted so much in the architectural press in the early years because its proponents saw architecture...as a way to reform society and bring us out of this economic slump," notes Draeger. "That appealed to a lot of people in the middle of the Depression."

But local architect and architectural historian Gordon Orr, FAIA, is skeptical that ideological dogma motivates architects. Egos and commissions, he says, are the driving forces: "[The architect] wants to make the client happy and make it his own building."

Ham Beatty and Allen Strang met in 1925 while both were undergraduates at the UW-Madison. Strang was studying engineering and Beatty, English. Strang transferred to an architecture program at the University of Pennsylvania; Beatty graduated in 1928 and left that summer for Europe to study architecture.

While at the Bartlett School of Architecture in London, Beatty met his wife Gwenydd, also an architect. In 1929, Beatty worked for the noted French architect Le Corbusier, whose progressive ideas about modern architecture (e.g., the "democratization of housing") may well have influenced Beatty's later focus on affordable residential housing.

The Beattys returned to Madison in 1930 and began scrounging for work. They received their first commission—designing a house for former UW English professor C.W. Thomas—by way of the university grapevine: Beatty's father, Arthur Beatty, was a colleague of Thomas in the English department.

Recalls Thomas's wife Edna, "My husband was interested in new ideas and was interested in having a house built by someone with new ideas."

The two-story concrete block Thomas house is located on Lake Monona in the Frost Woods subdivision of Monona. Partly angled to the lake view, the precise orientation was determined by a University of Wisconsin astronomer to achieve maximum lighting to the interior public spaces.

Typical of the international style homes that Beatty and Strang would later build, the house features a flat roof, attached garage, long continuous windows and built-in bookshelves, kitchen cabinets and wardrobes. "Many of the design aspects have some functional justification," says Draeger. Flat roofs expand available living area because they can be used as a terrace or outdoor garden, corner windows bring lots of natural lighting into the house and built-in furniture saves money and space.

Thomas says the flat roof never caused the leaking and maintenance problems skeptics at the time predicted—not all flat-roofed home owners are reportedly as lucky—nor did she ever feel the design too stark. "It is very adaptable and functional," says the satisfied customer.

The Beattys turned their attention next to building their own home—right next to the Thomas'—and Ham Beatty was hired a few years later by the United States Forest Products Laboratory in Madison to help develop a pre-fabricated wood house. The completed model was exhibited at the Madison Home Show in 1935 and written up in *American Architect* and *Architectural Record*, but the homes were never mass-produced.

Meanwhile, Strang had finished his studies, toured Europe for a year, designed a home for relatives in Platteville, gotten married and moved to Madison. In 1935, Allen Strang and Beatty joined forces and opened an office at 610 State Street.

For the next six years, Beatty and Strang did what few architectural firms attempt, let alone succeed at: they made a living designing small, "middle-class" homes that ranged in price from $4,000 to $8,000. "It was a niche of architecture that many architects were concerned with, but few were designing buildings for," says Draeger.

Many of the firm's clients consisted of young university professors, engineers and doctors. Draeger says Madison proved a fertile ground for the firm's work because of the community's progressive thinking. "There were lots of intellectuals and innovative people here, living what today we'd call 'alternative' lifestyles and they were receptive to these kinds of ideas."

Also helping build a receptive climate was the ground-breaking work of such Prairie School architects as Frank Lloyd Wright and an active arts club that brought people like Le Corbusier and Gropius to Madison to speak. These factors, notes Draeger, "created a basis of acceptance for modernism that many other communities may not have had."

Not all of Madison, however, opened its arms to international style homes. The Madison Realty Company successfully went to court to prevent a Beatty & Strang client from building in Nakoma, a showcase for period revival homes. Shorewood Hills, Maple Bluff and Madison's west side proved friendlier ground and international style homes are found today in these neighborhoods. With the exception of a handful of houses, notably three by William Kaeser, AIA, and one on Ely Place by George Fred Keck, all were designed by Beatty and Strang.

The key to the firm's success in building small homes was to "streamline" the design process by reusing basic plan types and design motifs. "Only by developing this facility and well-organized routine have we found it possible to enjoy designing small houses—and to make it pay," wrote Strang in a 1940 article entitled, "Money from the $5,000 House."

Aggressive self-promotion by Beatty before and during his collaboration with Strang also buoyed the firm's fortunes. According to Diane Filipowitz, who did her master's thesis on Beatty and Strang, Beatty "baited" publishers of architectural journals about their indifference to modern architecture and pitched his designs as soon as they were built, sometimes before. His efforts were often successful: the Thomas and Beatty homes were featured in the September 1932 issue of *Architectural Record*.

Beatty's early designs were included in the Museum of Modern Art's 1933 exhibit, "Works of Young Architects in the Middle West," and Beatty and Strang showed their work with 39 other modern architects at an exhibition held in 1941 by the Architectural League of New York. "One of the things that people in Madison probably don't have any idea of is how visible this firm was at a national level," says Draeger. "They had a national reputation."

The practice eventually closed with both Strang and Beatty leaving Madison to do war work. Strang later returned to Madison to found a series of partnerships which now survives as Strang, Inc. Both architects are now retired.

Sadly, international style homes fell from favor in the 1950s and many were remodeled in attempts to disguise the modern features and make them look more traditional.

Draeger says he is seeing renewed appreciation in international style homes. Rumor has it that there was a three-way bidding war for a Monona home that recently went on the market. "Once you learn what a building is about, you understand it more and appreciate it for what it is," says Draeger. "That's why we, as preservationists, encourage an appreciation of architecture in people. People who understand historical architecture are more likely not to destroy it." **WA**

EDITOR: The author is a freelance writer who lives in Madison. This article first appeared in Isthmus, *a weekly Madison newspaper.*

WAF Annual Report

In the fiscal year ended June 30, 1992, the Wisconsin Architects Foundation (WAF) received income from all sources totaling $29,244. Total expenditures for scholarships, grants, public outreach, membership and administration amounted to $24,991. The resulting net income of $5,253 was added to the WAF endowment, increasing the endowment to $238,893 as of June 30, 1992.

The WAF received a total of $17,166 in contributions, including $7,947 in regular contributions, $4,799 in "Campaign 300" gifts and $4,420 in memorial contributions. Investment and rental income accounted for the balance of WAF revenue.

The WAF awarded $12,000 in scholarships and educational grants in 1991-1992. These WAF funds supported tuition scholarships and student chapter programs at the UWM School of Architecture and Urban Planning, MSOE, MATC, WITC, NWTC and MATC (Madison). Two new scholarships were awarded for the first time to UWM SARUP students in memory of architect Elmer Johnson and contractor Richard Hunzinger.

The accompanying list recognizes WAF contributors in 1991-1992. The strong and consistent support from the architectural profession and allied construction industry leaders enables the WAF to build a better Wisconsin through architectural education.

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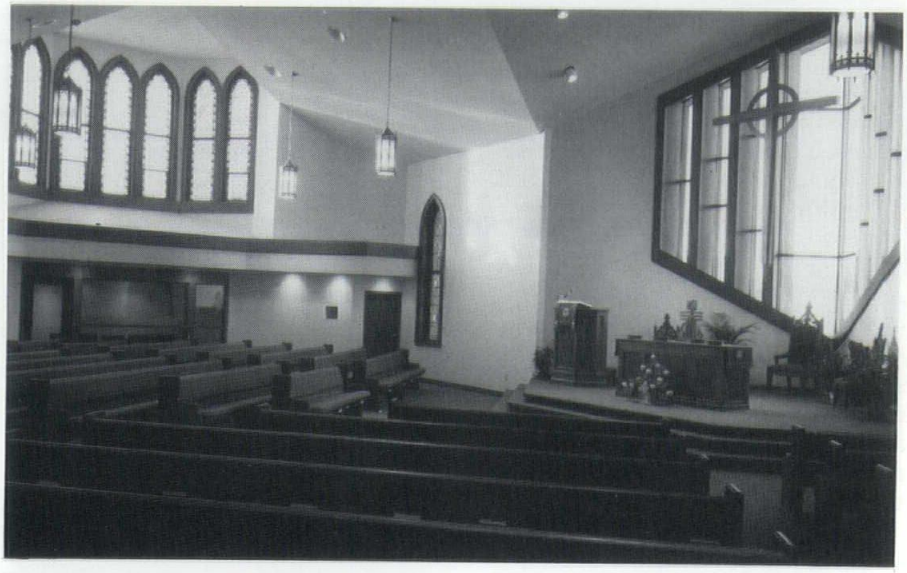
Project	**Church Renovation**
Location	**Baraboo, Wisconsin**
Architect	**Prine Architects, Inc.**
General Contractor	**Padley-McGann Construction, Inc.**

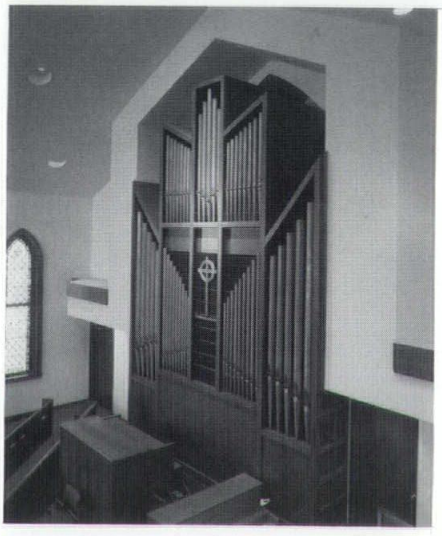
The one hundred-year-old First Presbyterian Church of Baraboo, previously renovated, had serious structural as well as space and maintenance problems.

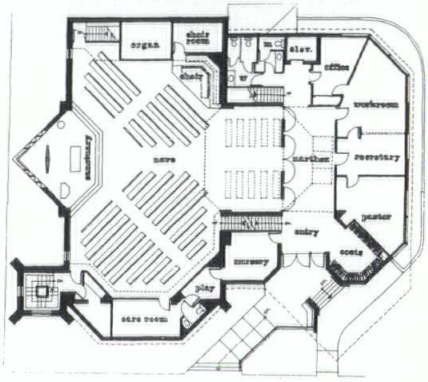
Building anew at the edge of town was unthinkable to many members of the congregation. The design solution was a grand compromise wherein the old foundation, bell tower and the recently renovated pipe organ were retained. Failing trusses and collapsing masonry walls were removed leaving the original organ wall intact. Spalling brick walls were covered with rigid insulation and given a stucco finish.

The budget allowed for an elevator to give access to the sanctuary level. Main axis of the old church was turned 90 degrees and a large V-shaped window projection provided a new focal point for worship services. Original donor-signed stained glass windows were removed and grouped together to form a focal point for the west facade. Original light fixtures were supplemented with contemporary recessed lighting. An added balcony provides additional seating and is used for musical and theatrical productions. A sky-lighted narthex is used as social space by the congregation.

Important downtown vitality is sustained by creating new "old" buildings such as this.







Photography: Eugene Roy Prine, AIA

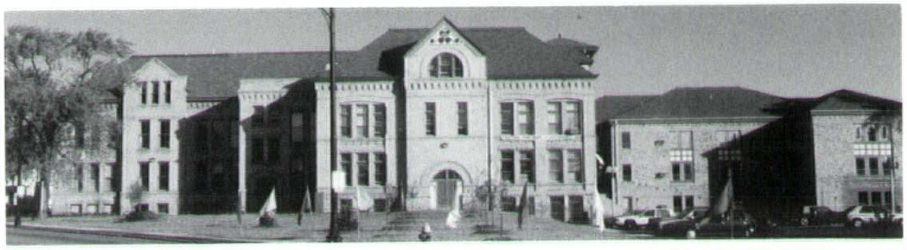
Project	**Lincoln School Historic Apartments**
Location	**Racine, Wisconsin**
Architect	**Sunarc Studio**
General Contractor	**Master Builders, Inc.**

Interesting financing and teamwork allowed this project to happen. Sixty-four low-income elderly apartments have been constructed from an abandoned deteriorating building in a low-income neighborhood. They don't read "low income."

Long-term financing was provided by the United Building Trades Pension Fund, a fund contributed to by a variety of union building trades. It was the first such loan in Wisconsin and required broad cooperation on the part of unions because of the modest budget. Only union labor was required.

Deterioration and vandalism required that the school be gutted. The exterior facade and load bearing walls were retained. Thus, each classroom, in general, became an apartment. Providing windows in the living and bedroom areas proved a design challenge and many patterns emerged. Maze-like entrances and unusual nooks appeared which actually are reminders to the residents of interesting details in older homes of their past. All units are energy efficient with interior storm windows and meet safety codes. Some are handicap accessible.

Photography: Paul R. Schultz, AIA



Above: Common areas, such as a community room, office space and mail area were provided by a 25-unit three-story attached addition. Design allows the focus to remain on the entrance of the old school.

Left: Dormer windows, with rigid historic restraints, were added to the attic for eight more units. The partially exposed basement has enlarged window walls and new large windows which give the effect of recessed gardens.

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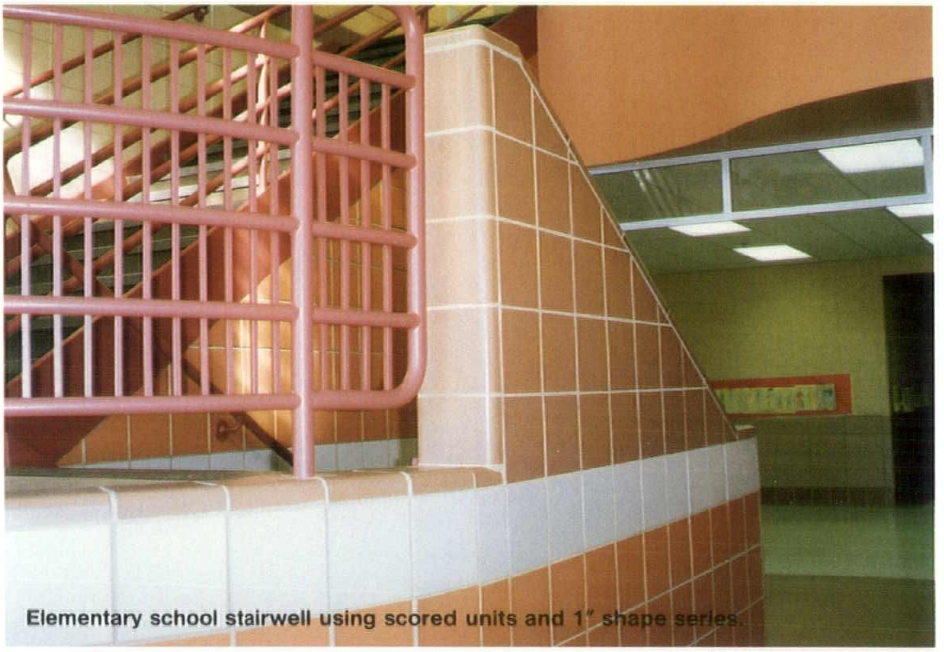
MR — MANUFACTURER

TRENWYTH INDUSTRIES is a leader in manufacturing high quality pre-finished and pre-faced concrete masonry units. The company began its glazed masonry manufacturing in Washington, D.C. and has grown significantly in response to increasing demand. Today, Trenwyth supplies projects across the United States and Canada through an extensive network of company sales offices, sales representatives, and dealers. With the largest glazed block plant in the world, Trenwyth is at the forefront of industry innovations and product improvements. Trenwyth has 30 years' experience providing quality products, on-time delivery, and customer support.

UA — USES, APPLICATIONS

ASTRA-GLAZE^{SW} glazed masonry units provide finished load-bearing or non-load-bearing walls in a single one step operation. This eliminates the need for back-up units. The low maintenance, sanitary, and highly decorative finish of ASTRA-GLAZE^{SW} blocks make them ideal for use in schools, hospitals, institutions, processing plants, laboratories, dairies, etc.

Office building with 8″ scored units as accent bands.



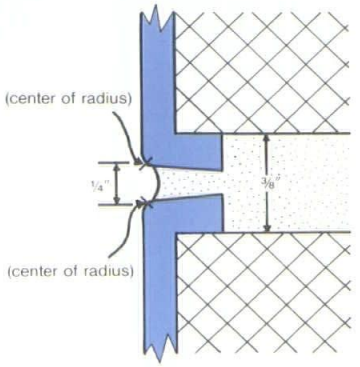
Elementary school stairwell using scored units and 1″ shape series.

PP — PRODUCT PRESENTATION

astra-glaze-SW

Trenwyth's constant commitment to research and development has resulted in ASTRA-GLAZE^{SW}—a new improved formulation designed and tested to perform in **severe weather** conditions. ASTRA-GLAZE^{SW} far exceeds Industry and Federal Standards.

Composition: ASTRA-GLAZE^{SW} glazed units are lightweight concrete blocks having a thermosetting glazing compound permanently molded to one or more faces. The glazing compound is cured and heat treated in gas-fired tunnel kilns and becomes an integral part of the unit. The glazed facings are molded in individual molds assuring dimensional uniformity of the glazed facing regardless of variations in the block. Special manufacturing processes are used to provide a permanent, impervious satin glazed finish with exceptional resistance to staining, abrasion, impact, and chemicals. All blocks used are lightweight units.



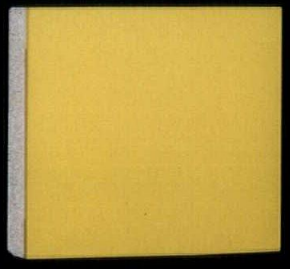
The glazed face dimensions are 7¾″ × 15¾″ which allows a ¼″ joint using modular coursing.

Front Cover:
Corning Activity Center,
Corning, Iowa.
Architect: Krhounek + Povondra Architects.
Photography: Tom Kessler

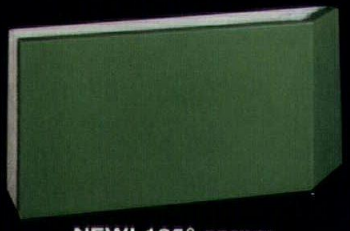
BEAUTY, VERSATILITY, & ECONOMY

ASTRA-GLAZE[SW] units come in all shapes & sizes.
Custom engraving is also available.

16″ ×16″ stretcher with custom engraving

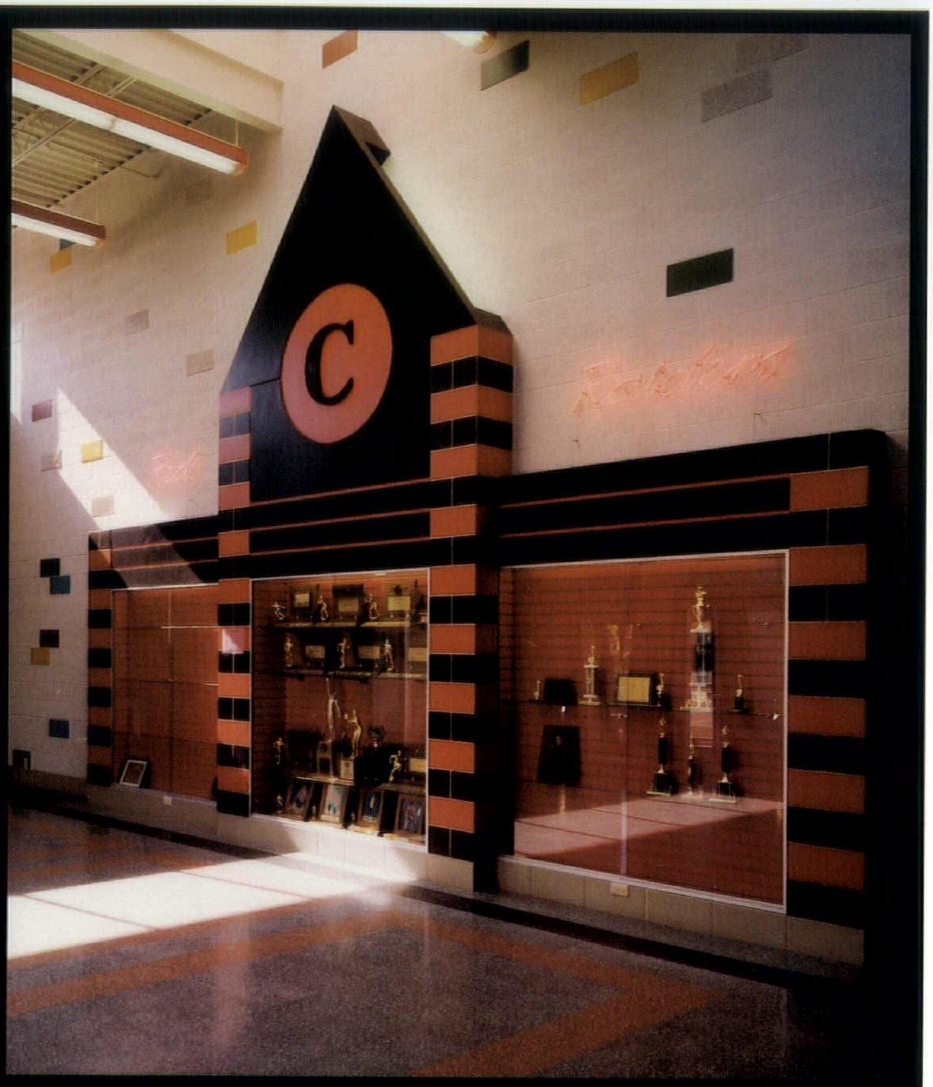


12″ × 12″ stretcher



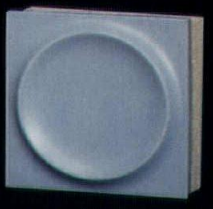
NEW! 135° corner

Facet



▲ Corning Activity Center, Corning, Iowa.

Architect: Krhounek + Povondra Architects.
Photography: Tom Kessler



Luna

NEW! Cap sill unit

Cove base

12″ bullnose corner

astra-glaze®-SW
glazed masonry units

COLORS — Group 1

	LRV*		LRV*		LRV*		LRV*		LRV*
Special Black	3.8%	Moss Green	5.2%	Cosmic Blue	5.4%	Sunflower	35.4%	Vivid Red	7.8%
Charcoal	7.9%	Teal	7.7%	Deep Iris Blue	11.4%	Deep Tropic Yellow	46.8%	Fire Engine Red	9.5%
Deep Frost Gray	13.9%	Shamrock Green	12.1%	Deep Kingston Blue	12.6%	Deep Capri Yellow	39.9%	Deep Swedish Red	17.0%
Light Frost Gray	21.1%	Deep Peacock Green	16.2%	Cobalt Blue	18.1%	Light Tropic Yellow	50.9%	Light Swedish Red	21.4%
Silver Gray	46.3%	Deep Bermuda Blue	17.9%	Light Kingston Blue	18.2%	Light Capri Yellow	51.8%	Light Sienna	23.7%
Custom Gray	51.2%	Light Bermuda Blue	19.8%	Light Iris Blue	20.7%	Vanilla	53.6%	Desert Rose	26.6%
Royal Purple	10.3%	Sea Green	19.7%	Light Astral Blue	22.8%	Special White	61.5%	Orange Cream	36.7%
Lavender	22.2%	Light Peacock Green	21.3%	Baby Blue	36.3%	Custom Clear	54.0%	Peach Fuzz	40.6%
Orchid Petal	35.3%	Misty Green	47.0%	Pastel Blue	42.8%	Custom Buff	51.4%	Ivory	50.7%

Choose from a wide variety of 80 contemporary colors all of which are QUV tested and suitable for exterior or interior use. Custom colors are also available.

NOTE—The color representations shown have been printed as closely as possible to the actual product colors. Samples of exact colors may be obtained from our representative or dealer.
*LRV—Light Reflectance Value

COLORS — Group 2

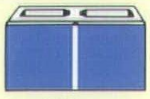
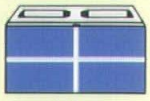
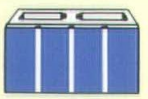
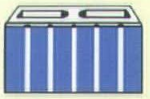
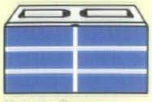
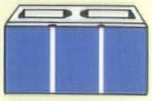
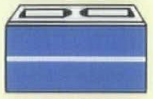
	LRV*		LRV*		LRV*		LRV*		LRV*
Special Brown	5.1%	Dark Granite	11.6%	Custom Speckle	51.4%	Ultra Blue	4.3%	Chateau Red	5.5%
Mocha	8.3%	Deep Mushroom Brown	11.2%	Custom Blue	52.3%	Valley Forge Blue	8.9%	Garnet	8.4%
Mocha Stipple	13.6%	Sandstone	23.0%	Custom Red	52.3%	Deep Astral Blue	11.0%	Mahogany	6.6%
Copperstone	8.7%	Sand	31.1%	Custom Green	52.5%	Willow Leaf Green	9.8%	Terra Cotta	8.2%
Autumn Brown	9.6%	Beige E	28.8%	Heather	34.0%	Light Hemlock Green	26.7%	Deep Sierra Red	16.1%
Deep Cinnamon	18.3%	Pebble	28.8%	Beige Tint	42.9%	Island Green	39.0%	Soft Rose	21.2%
Light Cinnamon	29.6%	Butterscotch	34.8%	Soft Beige	32.2%	Silk Green	42.8%	Light Sierra Red	25.5%

*LRV—Light Reflectance Value

SCORED GLAZED SERIES

Scored ASTRA-GLAZE[SW] units are available in many configurations as shown. Consult the manufacturer or nearest dealer for suggested wall patterns using scored units—or design your own!

We strongly recommend that all scored joints be tuckpointed and tooled, particularly on exterior applications. Scoring is not recommended on double face units.

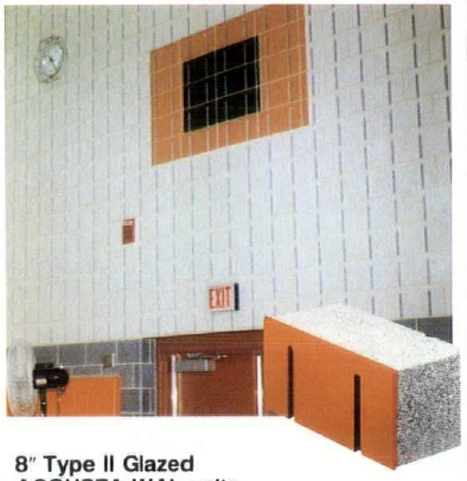
 8 × 8 Score DA1	 4 × 8 Score DA2	 8 × 4 Vertical Score DA7	 6 Brick Vertical Score DA9
 Brick Score DA3	 8 × 5 Score DA5	 2 × 16 Horizontal Score DA8	 4 × 16 Score DA11

astra-glaze®-SW / ACOUSTA-WAL®

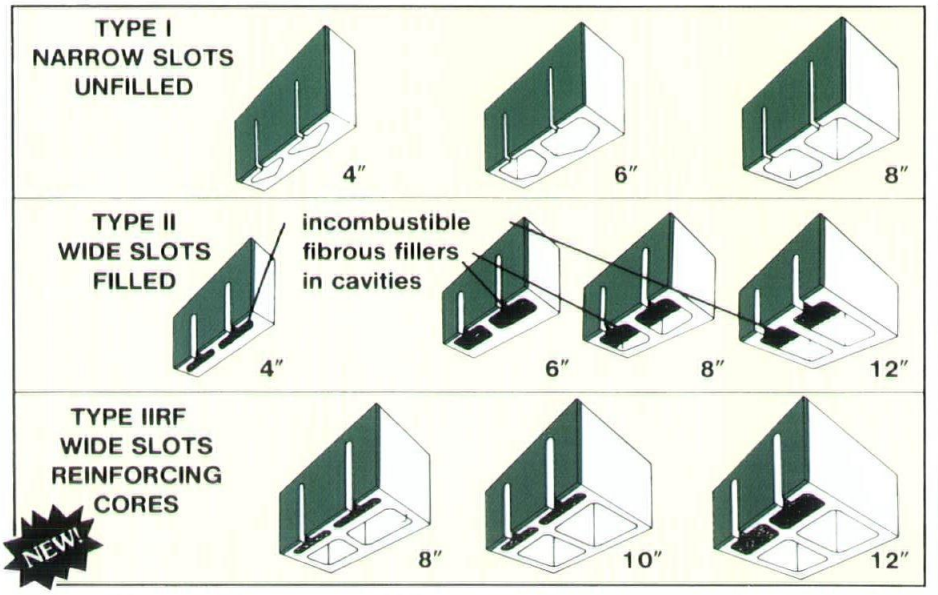
Glazed Acoustical Units

A DYNAMIC COMBINATION

- Permanent hard-glazed facing.
- Finished load-bearing walls in a single operation.
- All 80 ASTRA-GLAZE[SW] and custom colors see pages 4 and 5.
- Efficient noise control where humidity is present and high sanitation standards are required.
- See ACOUSTA-WAL brochure 04200 TRH for complete acoustical details.



8″ Type II Glazed ACOUSTA-WAL units.



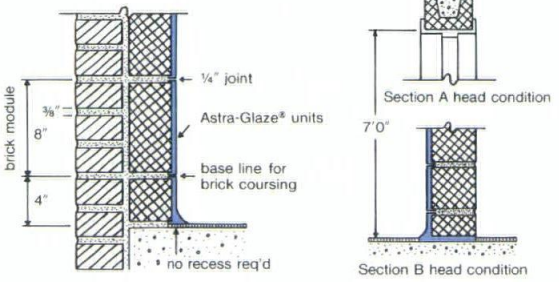
SOUND ABSORPTION COEFFICIENTS

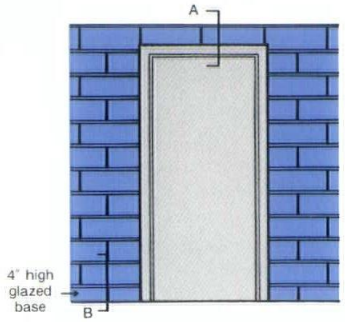
Size	Type	Surface	Frequency—Hertz						NRC
			125	250	500	1000	2000	4000	
4″	II	Glazed	.14	.80	.85	.38	.29	.35	.60

Test data on other sizes and types available upon request.

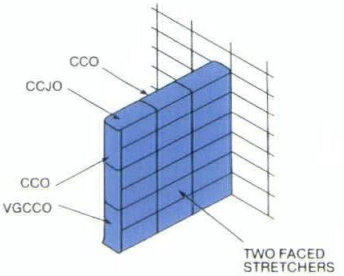
DETAILS

DETAIL FOR 7′-0″ DOOR
WRAP-AROUND FRAME
USING 4″ BASE COURSE

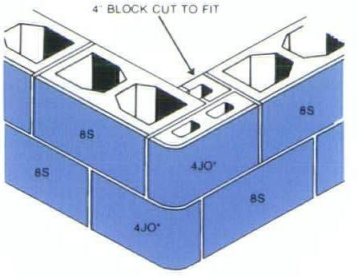




WING WALL DETAIL USING 1″ or 2″ SHAPES SERIES

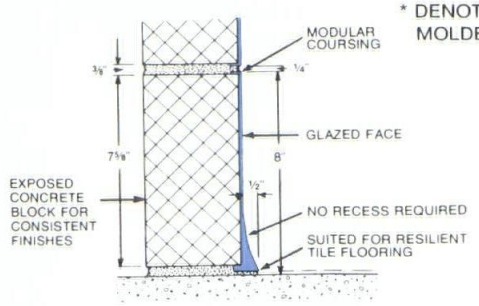


CORNER DETAIL WITH 4″ BULLNOSE 8″ WALL



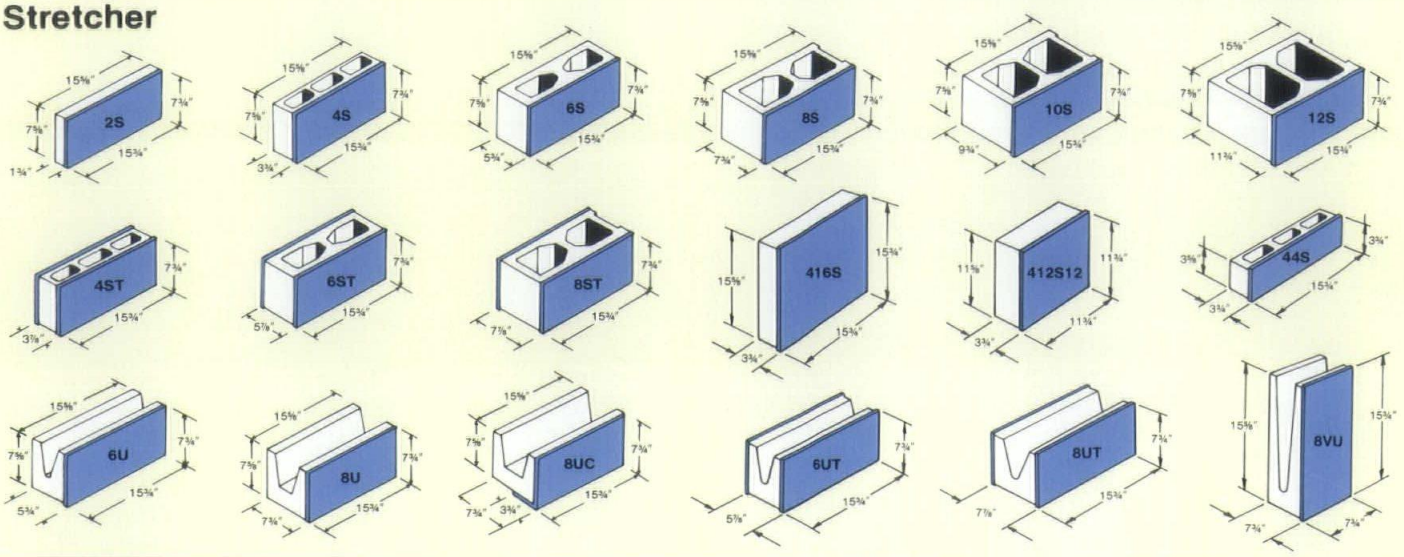
* DENOTES 4JP/JO UNITS AVAILABLE MOLDED TO 11¾″ LENGTH

BASE DETAIL

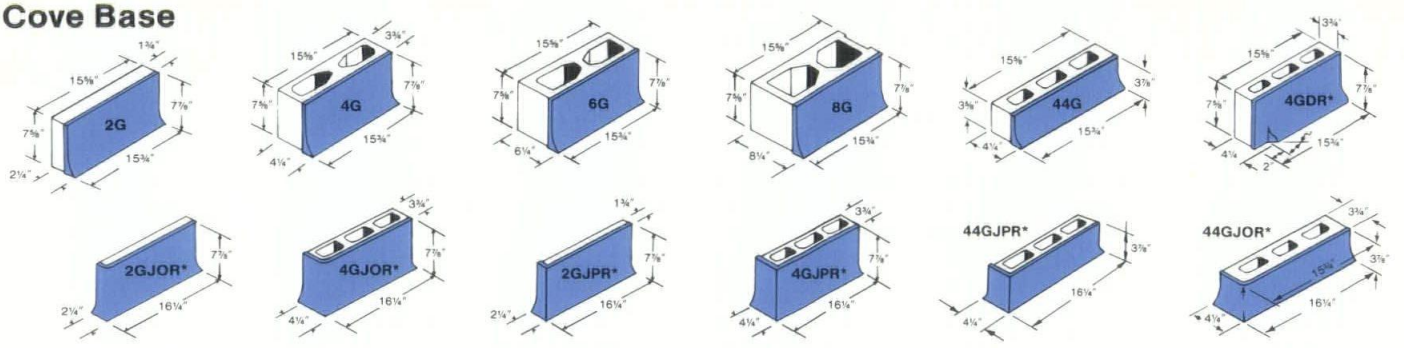


SHAPES AND SIZES

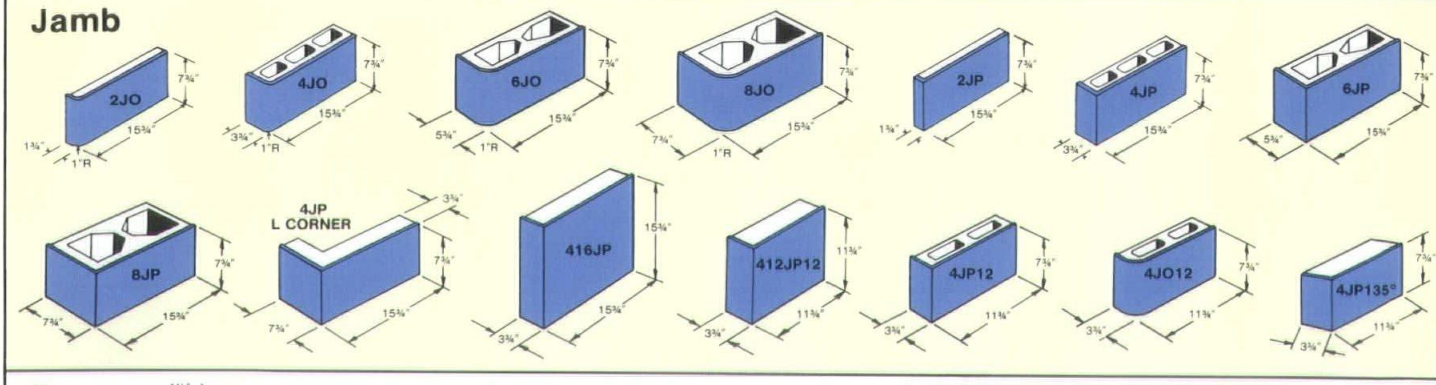
Stretcher



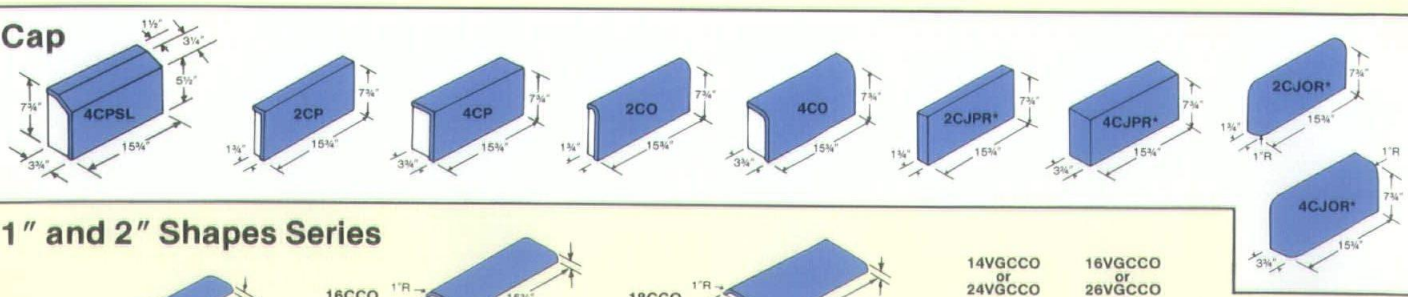
Cove Base



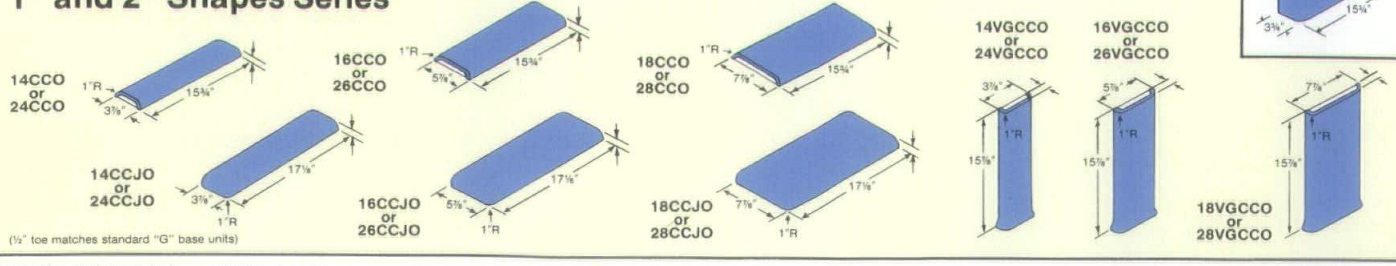
Jamb



Cap



1″ and 2″ Shapes Series



(½″ toe matches standard "G" base units)

*Specify right or left — right shown.

astra-glaze®-SW
glazed masonry units

TS — TECHNICAL SUPPORT DATA SPECIFICATIONS

Scope: Interior or exterior walls shall be constructed of glazed concrete masonry units as shown on the plans and/or indicated in the schedule of finishes.

Material: All glazed concrete masonry units shall be ASTRA-GLAZE[SW] units manufactured by TRENWYTH INDUSTRIES INC. Concrete blocks for glazing shall be lightweight units conforming to ASTM C90 or ASTM C145 as applicable. The glazed surface shall have a smooth satin-gloss finish, externally heat-polymerized cast-on facing conforming to ASTM C744 and all applicable Federal Specifications.

Colors: Glazed masonry units shall be used with colors selected by the Architect from ASTRA-GLAZE[SW] Color Groups I and II.

Inspection: The glazed facing shall be free from chips, cracks, crazes or any other imperfection that would detract from the overall appearance of the wall when viewed from a distance of five (5) feet at right angles to the wall.

Installation: The laying of ASTRA-GLAZE[SW] units shall be consistent with the best concrete masonry practicies. Only quality units shall be installed, all defective units shall be rejected. Units shall be aligned level, plumb, and true with uniform carefully tooled 1/4″ wide joints on the glazed face side of the wall. All cutting shall be by power masonry saw using either an abrasive or diamond blade and cuts shall be neat and located for best appearance.

Cleaning: Glazed masonry walls shall be kept free of mortar droppings as they are constructed. Green mortar shall be removed with a dry cloth. The completed wall shall be cleaned with a detergent cleaner strictly following the cleaner manufacturer's instructions including thorough rinsing. Masonry cleaners such as Vanatrol® and Deox® have been used successfully.

INSTALLATION RECOMMENDATIONS

- Cavity wall construction is recommended for exterior walls, with proper flashing, venting, and weep holes.
- All lighting should be placed a reasonable distance from the wall for even illumination.
- For best appearance, stack bond construction is recommended when a stacked bond appearance is desired.
- Exterior mortar joints should be raked back a minimum of 1/4″ and tuckpointed with an approved water resistant grout. A typical exterior tuckpointing grout is LATICRETE®1776 Grout Admix Plus used full strength instead of the mixing water. (LATAPOXY SP 100 may be used for interior chemical resistant installations.)
- For walls with a glazed finish on both sides, use of two single faced units is recommended. Double faced glazed units should only be used when close tolerances are not essential.

AC — AVAILABILITY, COST

ASTRA-GLAZE[SW] units are available through a network of dealers, distributors, and the regional sales offices of TRENWYTH INDUSTRIES, INC. The in-place cost of ASTRA-GLAZE[SW] units is very reasonable when compared to other permanent hard-glazed wall materials. Please contact the supplier in your area for exact price information.

CALL SWEET'S BUYLINE NUMBER FOR YOUR NEAREST SALES REPRESENTATIVE.

TRENWYTH INDUSTRIES, INC.
One Connelly Road, P.O. Box 438
Emigsville, Pennsylvania 17318
800 233-1924

Wisconsin Office
608 274-4481

Chicago, Illinois
Regional Sales Office
708 897-6092

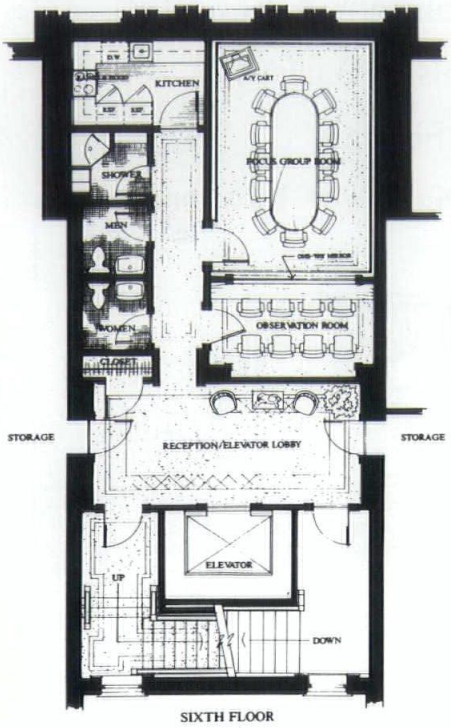
Northern Illinois
Manufacturing Plant
South Beloit, IL
800 358-3003

New York City
Regional Sales Office
914 623-2539

Western Pennsylvania
Erie 814 452-6035
Pittsburgh 412 921-0683

Washington, D.C.
Regional Sales Office
301 986-1105

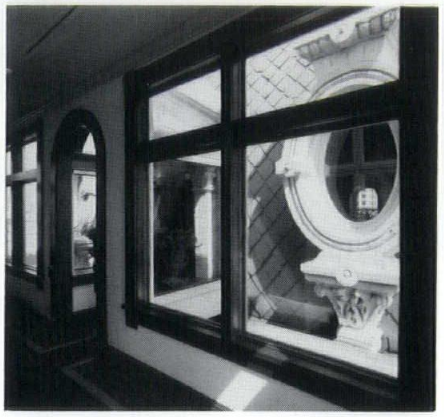
Project	**Penthouse Dome Renovation**
Location	**Milwaukee, Wisconsin**
Architect	**Engberg Anderson, Inc.**
General Contractor	**Jack Brill**



SIXTH FLOOR

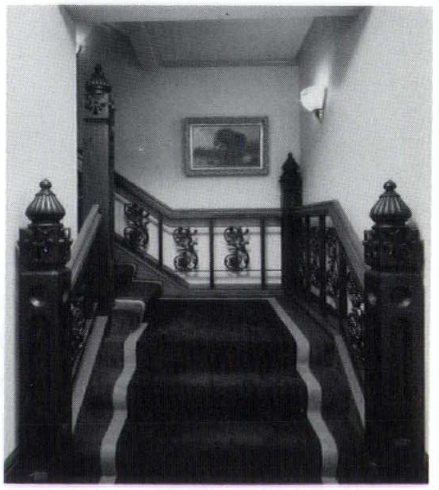
To provide space for focus group meetings and media presentations, the advertising firm which occupies several floors in the historic Mitchell Building in Milwaukee chose to renovate the interior of the landmark dome as the solution to their needs.

A barrel vaulted Plexiglass archway connects the addition to the media center and allows a peek at the slate-covered dome exterior.



The dome was originally used for a weather station; its voluminous space was a challenge. The elevator stopped at the fifth floor. New sixth-floor meeting rooms were to provide access to the dome. Construction of a rooftop addition to the back of the building houses an elevator penthouse and a new stairway to the dome. Salvaged and replicated iron newel posts and scrolled ironwork balustrade from the original staircase adorn the new.

It is skirted by a dramatic glass-enclosed, L-shaped walkway with a three-quarter view of the city and Lake Michigan.



Stairway from sixth floor.

Original opposing identical fireplaces in the dome have been fitted with new mahogany mantels. Above each is an Adams-style plaster medallion. Natural light is admitted through a new "oculus" skylight in center of dome and by eight deep-set oval windows that frame miniature panoramas of the city.

Photography: Eric Oxendorf

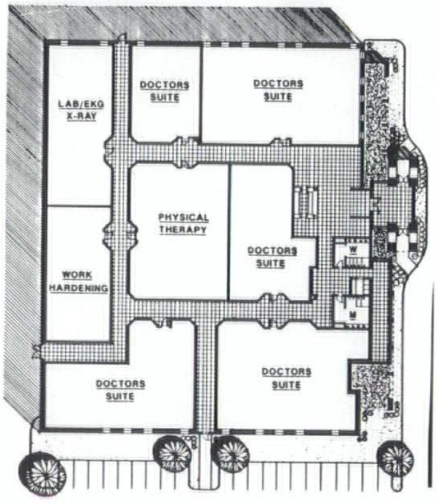
Project	**St. Francis Medical Arts Pavilion**
Location	**Milwaukee, Wisconsin**
Architect	**KM Development Corp.**
General Contractor	**KM Development Corp.**

The objective for this project was to take an existing grocery store with a prosaic entry and convert the building to a state-of-the-art medical clinic with a more prominent entry.

The existing entry was removed and replaced with a two-story vaulted entry topped with a pyramidal skylight. Two smaller pyramidal skylights are fixed on both sides of the larger skylight, and all three are illuminated which creates a dynamic focal point at night.

The entire corner site was covered with asphalt. A 20-foot landscape buffer was built around the perimeter, landscape islands were added throughout the parking area and a generous amount of landscaping was planted around the building which softened the appearance of the site with the neighboring properties and passing traffic.

Photography: Dave Lintz, AIA



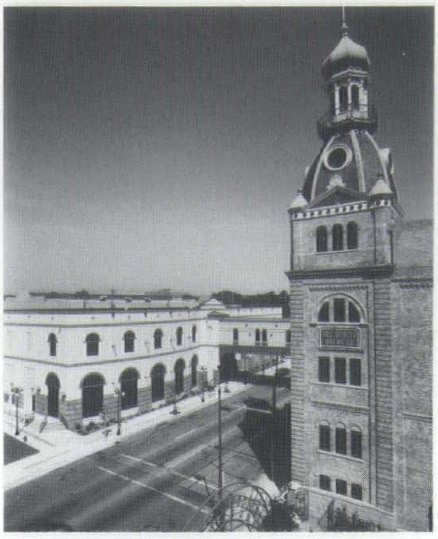
Project	**Milwaukee Education Center**
Location	**Milwaukee, Wisconsin**
Architect	**Eppstein Keller Uhen, Inc.**
General Contractor	**Grunau Project Development**

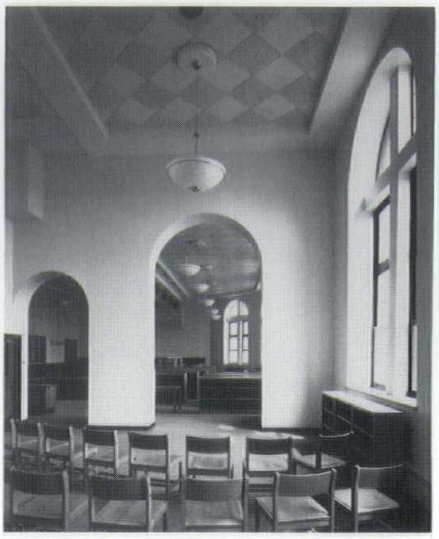
Schlitz Park, originally built around the turn of the century, was one of Milwaukee's premiere breweries. Due to the changes in the industry, the brewery officially closed in 1981, leaving a massive complex of vacant buildings. A master plan was created in the mid-1980s to develop the property for use as an office/retail park which is how it primarily exists today.

As the need for inner city schools increased in the late 1980s, the 200,000 square foot former bottlehouse A-E became an ideal site for a middle school. However, the building required much renovation as there were mostly uneven windowless floors and no spaces expansive enough to accommodate common areas such as a gym and auditorium.

Today, the Milwaukee Education Center serves 840 students with a satellite school to serve 120 students. The school includes a 750-seat auditorium gymnasium, classrooms and library.

Photography: Mark Heffron





by Russell E. LaFrombois, III, AIA

Professional Licensing Issues

Whether one describes the current national debate on architectural licensing as a sincere effort on the part of the profession to protect the health, safety and welfare of the general public or as a drastic act by a recession prone industry to protect its market share, the issues raised are clearly affecting state and national policies and the profession of architecture as a whole. At a recent AIA Roundtable on architectural licensing, representatives from around the country discussed issues concerning licensing and its defining effects on the practice of architecture.

Intra-professional issues, those dealing with licensing issues within the profession, focused on the illegal or unethical practice of architecture. Infractions of architectural laws such as illegally using the title of "architect," performing architectural services without the proper credentials or license, or "selling" one's stamp and sealing drawings not prepared under one's direct supervision are a serious problem across the country.

Most states now have practice laws in place requiring a minimum competency of the designer of most buildings. While the laws may be clear on a professional's role in design, enforcement is, at best, difficult. Many states have one of two methods of enforcement. In the first case, the state regulatory board may take action against a professional for infractions of the law. However, for this to be effective, the board must have the power to levy fines, order cease and desist orders against professionals and be willing to do so. Nationally, very few architects are reprimanded and the suspension of a license is rare.

Most boards do not have the power to pass judgment against a member of the general public. When they do, exercising it can be politically impossible. Instead, non-professionals accused of breaking the licensing laws are referred to the judicial system. In those states where the courts are responsible for securing judgments regarding licensing, the recession and budgetary problems have made enforcement sporadic because of the low priority given to these cases. In realistic terms, no attorney general can afford to burden our already overloaded courts with licensing law offenders when the courts need to deal with "real" criminals.

Each state makes a judgment as to which buildings require an architect to oversee and supervise the preparation of the design/construction documents. In most states, buildings over a certain size or cost or of a certain occupancy type require that an architect directly supervise the preparation of the design and construction documents and that an architectural seal be affixed to these documents in order to receive conditional approval. Plan reviewers and building inspectors must enforce these restrictions and verify that all required buildings are designed under the supervision of a licensed professional.

In order to protect the health, safety and welfare of the public, the laws themselves need to be reviewed to ensure their effectiveness. Most states set minimum requirements for buildings requiring an architect's seal. Buildings under a certain size or cost or of certain occupancy types are exempt from the seal requirement and unlicensed persons may design such buildings.

When the exemptions are based on size or cost, one could argue that the general public is not being protected, especially with today's complex building requirements. If the exemptions are based on size, the complexity of safety measures required in some buildings is not addressed. One cannot compare the design of a 5,000 square foot warehouse to the design of a 5,000 square foot day-care center or health facility. Similarly, exemptions based on cost do not accurately reflect a building's complexity. It is a common occurrence that the "real" cost of a building may not be known or accurately described at the time of plan review, making this type of exemption difficult to enforce.

Recently, Oklahoma passed a law regarding exemptions in the state's professional seal requirements. Instead of size or cost as the primary factor, occupancy type and load are used to determine if an architect is required to perform the design services. This acknowledges the design differences which exist in institutional, business or residential buildings and the factors affecting public safety in each type.

Other intra-professional issues discussed centered on the maintenance of licensing standards, including the Intern Development Program (IDP), continuing education and NCARB certificates for reciprocity. While most states feel that the guidelines provided by NCARB and the AIA are valid, a few states have objected to having non-governmental, national organizations dictating requirements for state licensing. The state is responsible to protect the health, safety and welfare of the public within its borders; and all states have developed laws to achieve this. At the same time, the national organizations have developed minimum education, experience and examination criteria for architects. In some states the laws are weaker than or vary from the national requirements, and these issues have led and will continue to lead to conflicts between states, NCARB and the AIA.

While intra-professional issues are important across the country, emotions at the roundtable session ran high when talk turned to inter-professional issues. From contractors to engineers to interior designers, the fact that other professionals are designing buildings is

a concern to all architects. Again, this concern is for the health, safety and welfare of the general public.

In many states, the exemptions allowed by the architectural licensing laws are being reviewed. In the past, residential and small public buildings did not require an architect's seal and contractors have built a strong industry around these building types. As new laws are being written, however, the contractors are lobbying to increase the size of exempt buildings. In Oklahoma, this led to an in-depth discussion between the state, architects and contractors; the outcome of which has been incorporated into the previously mentioned law. In other states, the lobbying has resulted in an increase in the upper limits of size or cost for exempt buildings. While architects view this as a threat to the health, safety and welfare of the public, the flaws in the revised laws may not become apparent to the elected state officials until a serious accident occurs.

A related issue is the scope of work contractors may perform without being a registered architect. Design and preparation of construction documents is clearly the responsibility of the architect. However, the checking of shop drawings, change orders and field observation, which should be performed by architects, are profitable for the contractor if these responsibilities are delegated.

Unlike contractors, engineers share a mutually beneficial relationship with architects. Both professions have strong legal responsibilities which define their respective practices and both take issues concerning health, safety and welfare very seriously. In many states, the two professions have become strong allies, protecting their licensing laws from being weakened. There is an area of concern, however, when the safety of the general public blurs the line between the professions. Most practice laws allow for an engineer to practice architecture when it is incidental to large projects such as bridges, towers, etc. This is true for architects practicing engineering incidental to their projects. This overlap has lead to conflicts over which profession should take the lead in large projects, such as warehousing or transportation facilities.

Because of the strong alliance, neither group is willing to alienate the other by bringing this issue to the front burner. However, as these larger projects become more prevalent in today's market, the questions of lead professional will also come to the forefront of licensing discussions.

Recently, interior designers have clashed head on with architects in their drive to have practice laws enacted across the country. The issues and facts surrounding this vary depending on the source. The most important aspect is how this would affect the health, safety and welfare of the public. The AIA has taken the stance that only with proper education, experience and examination can the state ensure that those charged with protecting the public are capable of doing so. It points to the years of research by NAAB, NCARB and the AIA to develop appropriate standards and it maintains that the interior design profession does not have an equivalent set of standards. Instead, the AIA has proposed that "title acts" be created to safeguard the use of the title of interior designer. While only professionals with the appropriate credentials may use the term to describe themselves, anyone could practice interior design under a title act.

As with engineers, the line between the architectural and interior design professions is becoming blurred. More "interior" projects are being done without a licensed professional, and with the increase in renovation projects, this number will rise.

The major component of all the issues presented here is the profession's concern to protect the general public. And, as the moral high ground, this should be the driving motivation for all discussions concerning licensing. More and more, state licensing laws are becoming the definers of the architect's practice. Through negotiation with contractors, engineers and interior designers and self-imposed guidelines on its own members, the architectural profession has tried to stabilize its practice.

Health, safety and welfare are concerns of state legislative bodies; and they will act to protect the public. They will not settle turf wars between two competing professions. Architects cannot legislate themselves out of a recession.

In the past, the construction industry has developed alternative methods of delivering services without architects as major players. If the architectural profession is to continue to be a major player, it must not only learn to compete for the limited number of jobs on a level playing field, but also create new and innovative ways to serve its clients and deliver quality professional services.

In the end, however, it is the architect's role in protecting the general public which should be our highest concern. Only by maintaining professional high standards and insisting that all who are part of the construction industry achieve and maintain equally high standards will this be achieved.

EDITOR: The author represented the WSA at a recent national round table session in licensing issues sponsored by the AIA Government Affairs Department.

by J. Roger Miller, P.E.

Sauce for the Gander

Qualification Based Selection (QBS) is the system of selecting a design professional on the basis of qualifications, without introducing price or cost until after the initial selection. Following selection, the design professional and client mutually work out a work scope and cost.

The practice of Qualification Based Selection for hiring architects, engineers and other design professionals is widely known and encouraged. The Wisconsin Society of Architects and the Wisconsin Association of Consulting Engineers both have published policies explaining the procedure for public owners. Also, the WSA and WACE cooperate in financial support and management of a statewide QBS program making use of a full-time QBS facilitator.

Qualification Based Selection of architects and engineers is a fairly well understood method when it comes to hiring the "prime" professional. However, it is much less frequently followed by the "prime" architect or engineer during the selection of the various subconsultants for technical services. That, obviously, is the reason for the title of this article.

The history of the methods by which architects and engineers are found and employed by their clientele is not documented in detail. The respected designers of the past, such as Frank Lloyd Wright and Frederick Law Olmstead, were presumably somewhat aloof from or unaffected by cost competition for their much sought after services. Similarly, the well known engineers, Hardy Cross, Daniel Mead and Maxwell Stanley, who have written authoritative and helpful books for the consulting engineer, have not said much about how to hire a design professional.

The active and growing market for design professionals following World War II, from 1946 to about 1960, was pleasantly free of the "cost competition" we see today. However, the late 1960s saw a growth of institutionalized cost competition for architect and engineer services. The design professional's concern about cost competition in the selection process resulted in a cooperative effort of the design professionals to encourage QBS. As a result, in 1972, Congress passed the Brooks Bill, Public Law 72-582, named after its chief sponsor Representative Jack Brooks of Texas. That law required that federal agencies and others making use of federal funds, with some exceptions, to use the prescribed Qualification Based Selection procedures.

A number of states require a QBS procedure. QBS is used by the Wisconsin Departments of Transportation, Administration and Natural Resources. In addition, the QBS procedures of the Brooks Law have been quite widely sanctioned by usage and regulation in county and city government. The American Bar Association has developed a "Model Procurement Ordinance for Local Governments" and the League of Wisconsin Municipalities has a recommended program of Qualification Based Selection for architects and engineers.

In spite of the expressed preference by the design professions for QBS and the active promotion of its use, the policy is more often honored in its breach when it comes to the employment of heating, ventilating, air conditioning, electrical, plumbing, lighting, audio engineers and technical services and in the selection of structural and geotechnical engineers and surveyors when the "prime professional" fills out the "team" with all the skills necessary to serve the client.

The advantages of QBS that beneficially serve the owner and prime design professional are equally applicable to the services of the subcontract or parallel service professional. The early qualifications-based selection of the geotechnical, structural, HVAC and electrical engineer by the architect permit a fully integrated "team approach" resulting in effectiveness and economy in both getting the job and serving the client well. The integrated and cooperative effort required to adequately scope and cost the project so that all are fairly compensated facilitates project quality in a number of ways. QBS encourages the development of a productive team effort which contributes to developing a good project. This serves as an effective loss prevention mechanism, reducing the liability exposure of all concerned and increasing satisfaction and quality results for the owner, the architect and the entire design team.

Why, then, is the Qualification Based Selection process less often applied by the prime design professionals in dealing with their technical teams then it is when they negotiate with the owners? One can suggest a number of reasons for failing to use QBS in the selection of subcontracted or parallel professional services. The first reason which makes QBS of the technical team impossible is that the prime was not selected by QBS. However, a qualifications-based selected architect or engineer who is the "prime" design professional will frequently neither use

QBS nor recommend it to the owner of the project when selecting a surveyor or geotechnical engineer.

From personal experience as a practitioner of surveying, geotechnical engineering, materials testing and structural engineering and testimony from my colleagues who practice electrical, HVAC and plumbing engineering, it is a rare event when a subcontracted technical service provider is involved early in a project when the prime architect or engineer is in a QBS selection process. Obviously, if the team is not put together before the selection process, most of the advantages of QBS team building, scoping and costing are opportunities lost. It is difficult, if not impossible, for prime design professionals to practice QBS after they have been selected and their services, and their cost, contracted. However, there is still a window of opportunity in between selection and contract that is often not exercised.

The prime architect or engineer frequently engages in scoping or costing without consulting the necessary subcontract professionals. It is common for architects and consulting engineers to scope a geotechnical investigation, a task that they are usually not qualified to perform. An example is the solicitation letter from an architect to Mr. Geotechnical Engineer asking for a cost proposal to perform "x" number of borings and provide foundation design recommendation for a project which is barely conceptualized. Or, worse yet, the consultant may be called on to propose the investigation for a building which has had its design carried so far that a change in foundation or structure concept can't be made except at great cost and delay. Rarely are geotechnical engineers taken aboard the team at an early date, allowed to inspect the site and make use of existing records and/or building plans and examine existing building behavior. If they were, they could contribute both quality and economy to the project and minimize liability for all.

The landscapes are filled with structures supported on pilings because of low cost investigations and consequent low risk solutions. And there are numerous examples of the effects of differential settlement in wall bearing masonry structures supported on incompetent soils and foundation systems because the design was based upon minimal low cost geotechnical investigations and brief or insufficient analyses due to inadequate budgets. Frequently, the institutional building requiring a sophisticated acoustical or electronic control, audio or broadcasting or lighting system has its designer (a subcontracted professional) brought into the process after the conceptual design and the fee are set by the owner/architect contract. Similarly, there are numerous heavy civil engineering works, such as treatment plants, sewers, dams and bridges, that are either unnecessarily placed on piling or which require revision of the design of foundation works because of inadequate geotechnical investigation and analysis.

Not all the failures to correctly conceive, scope, investigate and design are caused by not using a qualifications-based selection of the entire team. However, contracting for scop and pricing the design of any works, without adequate participation by technically qualified people in the scope and concept process greatly increases the hazard of an inadequate scope and budget to produce a good project.

In summary, Qualification Based Selection is good for the owner and the prime design professional. The prime professional needs to understand that similar qualification and selection of the entire design team is equally beneficial to a well executed project. If prime professionals are not using Qualification Based Selection of subcontract professionals, it is because they apparently do not understand the benefits of the process or are not convinced of its contribution to quality design. In addition to better projects, the designer will also achieve more professional satisfaction, endure less risk and stress and provide a more rewarding atmosphere, financially and emotionally, for the profession and its employees. And, the design professions will benefit from increased respect because of their professional and business practices that serve society well.

EDITOR: The author is founder and chairman of Miller Engineers & Scientists, Sheboygan, Wisconsin. He is a civil-environmental engineer with 30 years experience in managing consulting engineering firms. He is a past president of the Wisconsin Association of Consulting Engineers and is presently serving that organization on its Qualification Based Selection (QBS) and Past Presidents Committees. The WSA began its QBS program for public owners in 1986, with WACE joining the program in 1987. Your comments and questions regarding the ideas expressed in this article are encouraged.

Good Design Pays

The best way to gain a corner on the office space market is to design a building with aesthetics in mind. That's what business professor Kerry Vandell and Boston design consultant Jonathan Lane discovered when they focused on 102 commercial buildings in Boston during its 1986 growth market and 1990 downturn. They found that well-designed buildings resulted in higher rents in the favorable market and a steady occupancy rate in the down market.

The quality of the buildings' design was rated by a panel of eighty architects. The highest-ranked buildings seemed to fall into two stylistic groups: modern structures like the reflective, glass-clad John Hancock Buildings, which rated as the best overall office building in Boston; and new buildings that harked back to earlier, more traditional Boston architecture.

The researchers were interested in studying whether good design pays because some developers have a hard time buying into that concept. Says Vandell: "They're cautious about any capital expenditure that can throw a project out of the competitive mainstream with only vague promises of recouping these expenditures through added revenues."

Vandell and Lane's findings should begin to put the age-old conflict between developers and designers to rest. Another boon for beautiful buildings: the researchers found that some of the well-designed buildings in their study were not more expensive than those in the lower-ranking group. "That suggests that good design, depending on the design and architect, does not necessarily cost more," they conclude. [Reprinted from the September/October 1992 issue of *On Wisconsin*.]

Continuing Education

The delegates to the national 1992 AIA Convention passed an amendment to the Institute bylaws that will require continuing education for membership. The bylaws of the AIA now contain the following provisions: *2.111 Continuing Education Requirement. Effective January 15, 1996, architect members shall fulfill a periodic continuing education requirement to remain eligible for membership. The Board shall define the elements of the continuing education requirement in the Rules of the Board. Architect members who fail to meet the requirements on and after January 15, 1996 shall be subject to termination under section 2.08 of these Bylaws.*

The Institute carefully studied the notion of life-long learning. The committee charged with this research called for a self-directed program, one in which members select learning activities best suited to improving their own professional capabilities. A mixture of learning methods may be used, following tested educational guidelines. Approximately one-third of the learning credits will be in health, safety and welfare, and constitute the core program.

The WSA will continue to provide professional development programs, but members also will have access to programs provided by other components, firms, universities, the AIA, commercial providers, the construction

industry and allied organizations. Members will be presented with a broad range of topics and will select from an even broader range of activities including writing, research, seminars, teaching and public service. The cost of this will depend upon the type of activity that you select, but should not exceed what you currently spend on professional development seminars and programs.

Creativity

According to a recent article from the Health and Fitness News Service, research shows creativity is nourished by:

- A sense of adventure.
- Rejection of sexual stereotypes.
- Exposure to novel circumstances, as in traveling or new hobbies.
- Good health habits, including getting enough sleep and exercise.
- Laughter and good spirits.
- Challenging yourself by working at the height of your skill levels and competence.

Research shows creativity is doused by:

- Needing to perform on command.
- Being pressured by excessive competition.
- Being motivated by extrinsic versus intrinsic rewards.
- Conventional I've-always-done-it-that-way thinking.

Do any of these items sound familiar in your practice?

ARE Deadlines

According to the instruction packet distributed by the Wisconsin Department of Regulation & Licensing, all new applicants for the Architect Registration exam must submit a "Request to Apply for Architect Examination" and supporting documents by March 5th for the June examination and by September 5th for the December exam. Upon acceptance of this material, applicants will be sent an Examination Approval Letter. At that time, applicants may contact LGR Examinations, 1315 S. Allen Street, State College, PA 16801; telephone: 1-800-877-3926, for an examination application. There is a 60-day filing deadline for examination deadlines with LGR Examinations.

Effective January 1, 1993, to be eligible to take a scheduled examination, an applicant shall have 6 years of qualifying architectural work experience or a combination of academic credit and architectural work experience which totals 6 years by the section's deadline date of March 5th or September 5th. Experience for academic credit is defined in A-E 3.04, Wis. Adm. Code.

Also effective January 1, 1993, all applicants applying for the examination must complete the Intern Development Program using the section's Equivalent Intern Development Program Record of Experience or NCARB's IDP Periodic Assessment Report. Applicants using the section's Equivalent Intern Development Program Record of Experience should complete a separate report for each place of employment. Each report must be signed by the intern, the intern's supervisor and the intern's advisor. All forms should be retained by the applicant until they are ready to apply to take the examination. If registered through NCARB, request that NCARB forward your IDP Periodic Assessment Report to the Architects Section prior to the filing deadline date. An Experience Record also must be completed to verify that you have received at least 6 years of qualifying architectural experience.

For further information and/or a complete *Instruction Packet to Register for Architect Examination*, contact the Architects Section of the Wisconsin Examining Board of Architects, Professional Engineers, Designers & Land Surveyors, Wisconsin Department of Regulation & Licensing, P.O. Box 8935, Madison, Wisconsin 53708; telephone (608) 266-1397.

WAF Officers

At its meeting in October, the Board of Directors of the Wisconsin Architects Foundation elected the following slate of officers for 1992-93: Gary V. Zimmerman, AIA, Hartland, *President*; Robert D. Cooper, AIA, Greenfield, *Vice President*; and Richard J. Griese, AIA, DePere, *Secretary/Treasurer*.

The WAF Board of Directors approved a 1992-93 budget containing total expenditures of $19,800, including $12,850 for scholarships and grants. The budget anticipates $13,500 in WAF contributions.

A list of WAF contributors in 1991-92 is featured elsewhere in this issue of *Wisconsin Architect*. Wisconsin architects and allied professionals are encouraged to contribute generously to the WAF. Please make checks payable to "Wisconsin Architects Foundation" and mail to: WAF, 321 S. Hamilton St., Madison, WI 53703. Your support will help the WAF continue to build a better Wisconsin through architectural education.

Completion Statements

For well over a year now, WSA members Warren Bauer, AIA, Gerald Schwoch, AIA, Joseph Powelka, AIA, and Arlan Kay, AIA, along with WSA Executive Director Bill Babcock, have been participating with representatives

of other design and contractor organizations on a Plan Submittal Improvement Team established by the Safety & Buildings Division of the Wisconsin Department of Industry, Labor and Human Services (DILHR). The goal of the Plan Submittal Improvement Team is to "review and recommend improvements to the plan submittal process for consistency, quality, timeliness, cost effectiveness and training to protect the health, safety and welfare of the public."

The discussion at recent meetings, which also have involved municipal building inspector representatives, has focused on the Completion Statement required from supervising professionals under ILHR 50.10 and whether these statements should be tied somehow to the issuance of occupancy permits by municipalities. Local building inspectors appear to support this concept. What do you think about the idea of a combined Intent to Occupy/Statement of Substantial Completion form to be submitted by the supervising professional(s) prior to occupancy? Please contact one of the WSA members on DILHR's Plan Submittal Improvement Team or the WSA office with your comments and suggestions.

In discussions earlier this year, the question was raised regarding what types of on-site observations are expected from the supervising professional required to be retained by the owner under ILHR 50.10 during the construction phase of building projects. The intent of this section of the State Building Code is that on-site observations be conducted by a supervising professional to determine to their best knowledge and belief, that the construction is in substantial compliance with the approved plans and specifications.

In an Informational Bulletin issued by DILHR earlier this year, John Eagon, AIA, director of the Bureau of Buildings and Structures, stated that reasonable on-the-site observations may include, but are not limited to, the following:

- Site observation after excavation to verify soil conditions.
- Footing/foundation observation of the quality of concrete, size and depth of concrete elements, reinforcing bolts.
- Structural observation of materials used, connections, fire blocking and compliance with approved layouts.
- Fire assembly and enclosure observation of correct fire-resistive assembly construction and proper grouting or sealing of penetrations in fire-resistive assemblies.
- Final observation to verify substantial compliance with the approved plans and related codes prior to the filing of a completion statement.

AIA*Online*

"When you're looking for a needle in a haystack, our new computer network will make the job seem simple," says W. Cecil Steward, FAIA, president of the AIA, in announcing an agreement between the AIA and Telebuild, L.C., of Houston.

The agreement will enable the AIA to implement AIA*Online*, a revolutionary information and communications network, using innovative and proprietary technology. The global electronic network provides time-sensitive access to critical information used by architects and those associated with the design and construction industry. AIA*Online* also includes searchable data bases, electronic communications and on-line ordering of publications, products and services.

Through its E-Mail, Bulletin Board and Forum features, AIA*Online* facilitates instant and customized communications between product manufacturers and architects working in government offices, corporations, institutions and more then 15,000 architecture firms. In addition to the many data bases appropriate to the construction industry, architects will have access to more than 850 data bases that cover a wide range of business needs. Finding information in large data bases will be greatly enhanced by exclusive and powerful search techniques.

AIA*Online* will be generally available in December 1992. It is designed to run on modem-equipped computers commonly found in today's offices. For additional information, contact Steve Etkin at (202) 626-7476.

People & Places

The WSA Historic Resources Committee has just compiled an updated directory of *Architects for Preservation, Restoration and Adaptive Use.* The directory provides a listing of WSA members by Chapter who are interested and/or have experience in various types of preservation projects. For a copy of the directory, please contact the WSA office.

Gordon H. Ihbe, AIA, Green Bay, has been approved for Emeritus member status by the AIA. Congratulations!

Patrick J. Meehan, AIA, announces the formation of Meehan & Company, Inc., P.O. Box 32098, Franklin, Wisconsin 53132; telephone (414) 529-9559. The firm provides community planning, land planning and design and zoning services. Meehan also has been approved by the American

Planning Association to serve on a national seven-member jury for the 1993 National Planning Awards.

Brian F. Larson, AIA, Eau Claire, vice president of Ayres Associates, was recently reappointed to the Master Jurors Committee by the National Council of Architectural Registration Boards (NCARB). Master jurors supervise the grading of the national Architect Registration Exam.

The AIA has produced a new software package, *ADA Searchware*, to make it easier for architects and building owners to comply with the Americans with Disabilities Act (ADA). For further information, contact Jan Thomas Johnson at (202) 626-7572.

Brett Lueke, AIA, and **Michael Soto, AIA**, have joined Kahler Slater Architects in Milwaukee. Lueke is a CADD manager and project architect. Soto has been hired as a project architect.

Jerold W. Dommer, AIA, president of Durrant Architects, Inc., Madison, has announced the acquisition of the assets of Heike/Design Associates, Inc., of Waukesha and San Antonio, Texas. The new division will be known as Durrant•Heike Architects, with its office at Crossroads Corporate Center II, 20800 West Swenson Drive, Suite 210, Waukesha, WI 53186-4000; telephone (414) 798-2626, FAX (414) 798-2620.

James Gazvoda, AIA, has been promoted to principal of the Research and Development Division of Flad & Associates in Madison. Prior to his promotion, Gazvoda served as a project manager, project architect and programmer/planner with Flad.

The State Historical Society of Wisconsin and the Minnesota Historical Society are sponsoring a conference, *Breaking New Ground on Old Buildings: Historic Architecture and Landscapes in Wisconsin and Minnesota*. The conference will be held in Madison on March 27, 1993. The purpose of the conference is to provide a regional forum for sharing current research on Wisconsin and Minnesota historic architecture and landscapes. For registration materials and a preliminary agenda, contact Marie North, Division of Historic Preservation, State Historical Society of Wisconsin, 816 State Street, Madison, WI 53706; phone (608) 264-6498. The registration fee for the day-long conference, including breakfast and lunch, is $15.00.

Leonard Widen, AIA, president of Widen Associates, Ltd., Architecture-Planning in Milwaukee, has announced the promotion of **Mark J. R. Mattes, AIA**, to vice president of the firm.

Allan R. Birschbach, AIA, president of Birschbach & Associates, Ltd., reportsthat his firm has moved to new facilities at 1019 Truman Street, Kimberly, Wisconsin 54136. You can reach Allan at (414) 730-9200.

WSA Executive Director **William M. Babcock** has been elected to the Board of Directors of the national Council of Architectural Component Executives (CACE). CACE is an organization of the executives of the over 200 state and local AIA Chapters throughout the country.

The Department of Engineering Professional Development in the College of Engineering, UW-Madison/ Extension, is offering a wide range of continuing education courses in building design and construction in 1993. For additional information and course listings, please call (800) 462-0876.

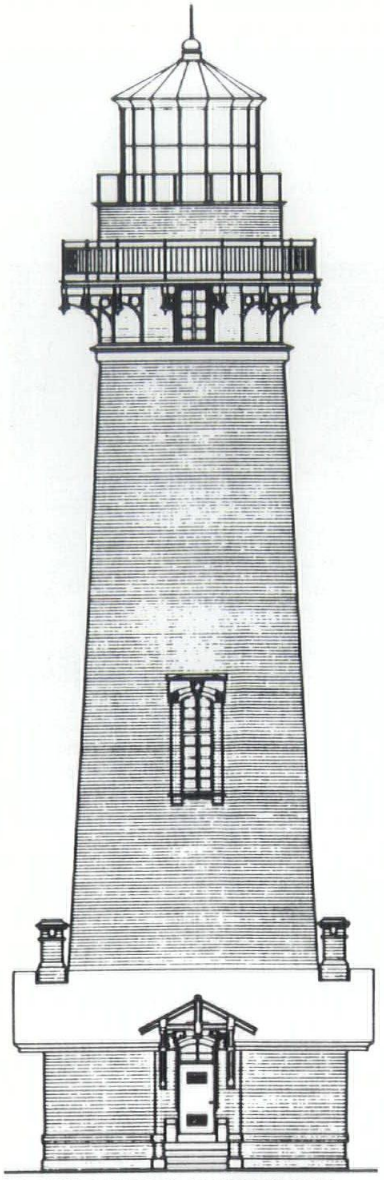
Membership Action

Please welcome the following new WSA members:

AIA
Gary L. Everson, Southwest (Advancement)
Vincent D. Milewski, Southeast
Jay A. Knetter, Southeast
Amy Holmes Molepske, Northeast
Raymond Borst, Southwest (Transfer)
Ted Juerisson, Southeast
Thomas Stachowiak, Southeast
Kenneth M. Noel, Northwest (Transfer)
Nancy A. Chikaraishi, Southeast
Kenneth L. Etten, Southwest
Kathryn F. Tyson, Southwest
John C. Vetter, Southeast
Wayne A. Whiting, Southwest
Edward L. Willenbrink, Northeast
Robert J. Arntz, Southwest (Ad vancement)
Terry G. Wendt, Jr., Southwest (Advancement)

Intern/Associate
Stuart C. LaRose, Southeast
Michael D. Stanislaus, Northeast
Robert J. Murphy, Southeast
Alexander Rigopoulos, Northeast
Ronald Greiber, Southwest
Mary Richter, Southeast
Gregory M. Cashman, Northwest
Jorgen R. Hansen, Southeast
Joseph P. Hassel, Southeast

Professional Affiliate
Chandu K. Patel
Norman R. Menard



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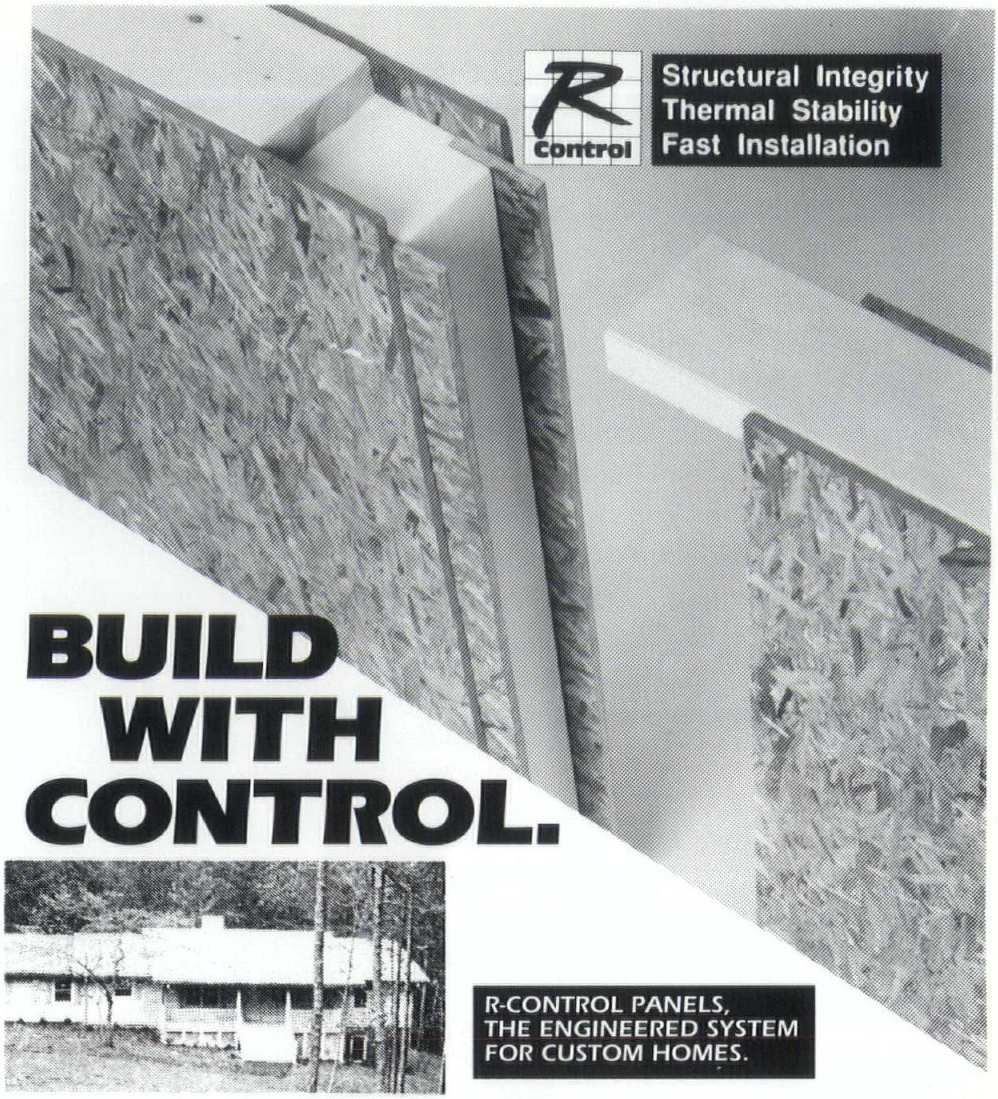

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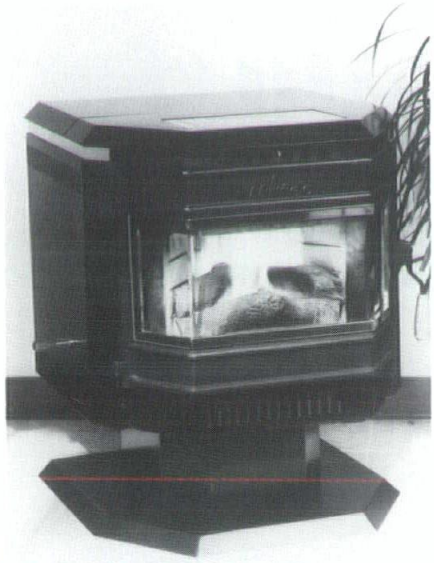
SPI Lighting offers a four-wire mounting method for the pendant fixtures in its new Options series. Suspended from stainless steel wires, the fixture conveys a visual impression that it is floating. The contemporary, ultra-thin pendant is ideal for low-ceiling applications. Stem mounting is also available.

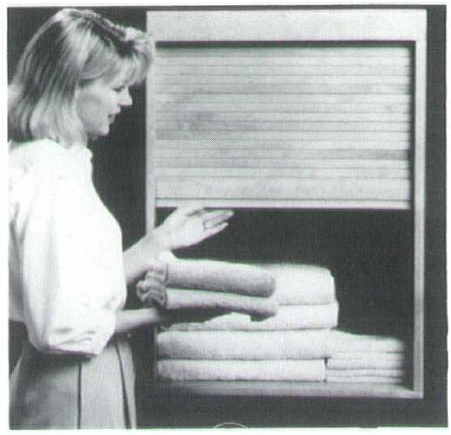
Twin-tube fluorescent lamps, ranging from 27 to 50 watts, are the Options light source and provide exceptionally wide indirect light distribution used in conjunction with a newly designed reflector system. Standard pendants can be accessorized with an acrylic bottom shield available in several shapes and colors.

For more information , contact SPI Lighting, 10400 N. Enterprise Drive, Mequon, WI 53092; (414) 242-1420.

Pyro Industries' wood pellet stove is a forced-air stove that automatically burns compressed pellets at a controllable rate, warming the air in an entire room like a regular furnace. The stove itself resembles a wood stove on the outside and is produced either as a freestanding stove or a fireplace insert.

For more information, contact Pyro Industries at (206) 757-9728 or **Wisconsin Brick and Block** at (608) 274-5444.





Waupaca Elevator Company recently announced its Classic Roll-Top Wooden Car of its M/W and C/W series Dumbwaiters. The all wood roll-up gate (included) melds turn-of-the-century elegance with the practicality of keeping contents from spilling out and/or the car from jamming.

Designed to add value and distinction to every home and to give architects and developers total flexibility in maintaining the integrity of their designs throughout, the Classic Toll-Top is one of the latest examples of innovation from Waupaca Elevator.

For more information contact Waupaca Elevator Co., Inc., PO Box 246, Waupaca, WI 54981; (800) 238-8739.

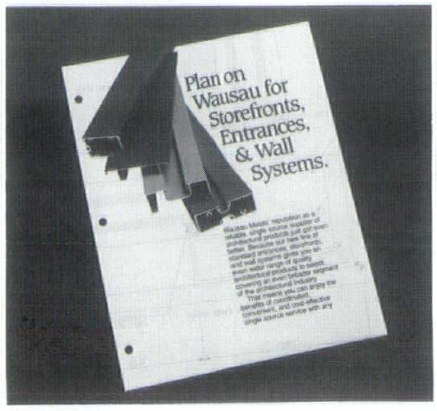
Low voltage walkway lights help illuminate the edges of walkways and paths, providing beauty, safety and security. Now **Intermatic** has developed a fixture that not only fulfills these functions, but is an attractive focal point in itself.

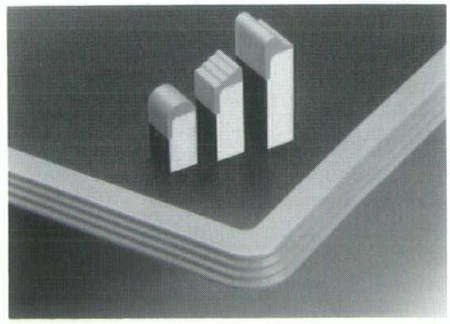
The PL195 and PL196 Series Tier Lights from Intermatic's Professional Landscape Lighting Products Division cast their glow downward in a soft ring of illumination so that the glare of the light is shaded from the eyes. As a result, light is project right to the base of the fixture.

For additional information contact Intermatic, Inc., Intermatic Plaza, Spring Grove, IL 60081-9698. Request Catalog PLL100M.

An new line of standard, economical entrances, storefront and wall systems is now available from **Wausau Metals Corporation**. Their standard narrow stile, medium stile and wide stile doors are constructed to fit different wall thicknesses and are designed for easy and efficient installation. Heavy duty and thin stile designs are also offered. All Wausau entrances are available with a wide range of hardware.

For more information contact Wausau Metals Corporation, 1415 West Street, PO Box 1746, Wausau, WI 54401; (715) 845-2161.





Edgemold Division of **Premold Corporation** is currently introducing Contours Table Tops, a complete line of table tops that feature a durable, urethane edge profile. Contours Table Top edges are constructed of an integrally molded, semi-soft urethane. The edge provides a striking design feature that's extremely durable yet soft to the touch. Five attractive edge profiles are offered in a variety of colors. Custom profiles and colors are also available. Contours Table Tops are available in many standard sizes.

For more information, contact Edgemold Division, Premold Corporation, 5656 Frontier Rd., PO Box 682, Oconomowoc, WI 53066; (414) 569-9044.

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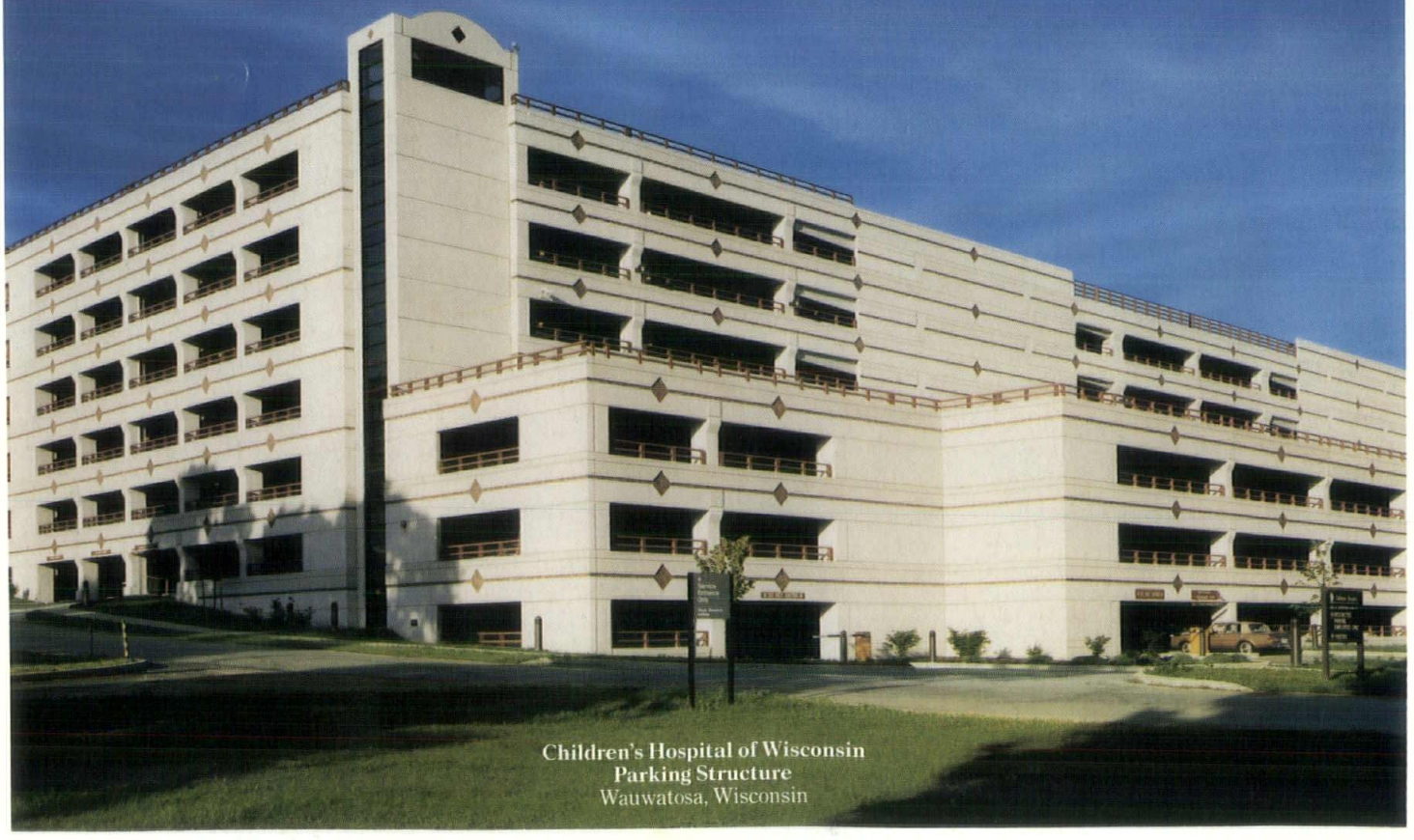

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